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ABSTRACT

This program was developed and implemented to identify, inservice and coach elementary art teachers who did not have pre or post graduate discipline based art education (DBAE) training. The reason this training was important is because the district has written and adopted a kindergarten through twelfth grade DBAE art curriculum. The objectives for this program were for all the teachers in the target group to successfully complete a full day inservice training session; and improve their classroom environment by the increased use of art prints and critical thinking skill questioning strategies. Teachers and their students also viewed a DBAE instructional video created by the writer in order to observe and practice DBAE teaching strategies. All participants were observed teaching an original DBAE lesson. All the program objectives were met with five of the seven target group teachers improving dramatically in all areas. The two remaining target group teachers also showed marked improvement. Appendices include DBAE Observation forms, DBAE student and teacher artwork, and a DBAE activities page and surveys. (Author)

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ED 382 561

# DEVELOPMENT AND IMPLEMENTATION OF A DISCIPLINE BASED ART EDUCATION STAFF DEVELOPMENT PROGRAM FOR ELEMENTARY ART TEACHERS

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Deborah A. Herbert

A Practicum Report

Submitted to the Faculty of the Abraham S. Fischler Center for the Advancement of Education of Nova University in partial fulfillment of the requirements for the degree of Master of Science

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June /1994

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Abstract

Development and Implementation of a Discipline Based Art Education Staff Development Program for Elementary Art Teachers.
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This program was developed and implemented to identify, inservice and coach elementary art teachers who did not have pre or post graduate Discipline Based Art Education training. The reason this training was important is because the district has written and adopted a kindergarten through twelfth grade DBAE art curriculum. The objectives for this program were for all the teachers in the target group to successfully complete a full day inservice training session; and improve their classroom environment by the increased use of art prints and critical thinking skill questioning strategies. Teachers and their students also viewed a DBAE instructional video created by the writer in order to observe and practice DBAE teaching strategies. All participants were observed teaching an original DBAE lesson. All the program objectives were met with five of the seven target group teachers improving dramatically in all areas. The two remaining target group teachers also showed marked improvement.
Appendices include DBAE Observation forms, DBAE student and teacher artwork, and a DBAE activities page and surveys.

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I hereby testify that this paper and the work it reports are entirely my own. Where it has been necessary to draw from the work of others, published or unpublished, I have acknowledged such work in accordance with accepted scholarly and editorial practice. I give this testimony freely, out of respect for the scholarship of other workers in the field and in the hope that my work, presented here, will earn similar respect.

Deborah L. Herbert

student's signature

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Practicum Title Development and Implementation of a Discipline Based Art Education Staff Development Program for Elementary Art Teachers.

Student's Name Deborah A Herbert

Project Site Sarasota County Date June /1994

Observer's Name Mr. Lowell Hackett Lowell Hackett
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Observer's position Principal Phone # 361-6424

Observer's comment on impact of the project (handwritten):

Mrs. Herbert has kept me informed of this program. There has been a definite improvement in the knowledge of DBAE and implementation as a result of her work.

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# CHAPTER I

## Purpose

### Background

The setting for the practicum was a school district on the Southwest coast of Florida. With thirty five schools and a variety of additional special programs housed at geographically strategic locations, the district is known for its progressive and innovative schools and programs. The approximately 30,000 students attend schools ranging from rural areas to urban centers. Minority representation is eleven percent African-American and fifteen percent Hispanic, Asian and Native American. Approximately forty percent of the elementary students are on a subsidized school lunch program. The system has been decentralized and each school has developed a school improvement plan that addresses the goals of Blueprint 2000.

The district has adopted a teacher written Discipline Based Art Education K-12 art curriculum that is an exemplary model state-wide. Each school has a team of teachers that attended the regional two week Discipline Based Art Education (DBAE) Institute. Each school has an art teacher, however not all schools have full time art instructors.

The writer has seventeen years teaching experience in art education and has enjoyed team teaching and developing new programs, as well as helping to develop the district DBAE curriculum. The writer attended the original DBAE State Institute and has since been trained as a National DBAE Consultant. The writer has also become the district contact for DBAE and has directed the last three regional institutes.

A district and State Museum partnership has developed over the years, with innovative school and Museum activities that promote teacher and Museum collaborations.

The writer has presented DBAE strategies to the district School Board and principals. This year many of the elementary principals in the district have hired new art teachers. Due to the innovative nature of DBAE instruction, seven of the newly hired art instructors have not received any DBAE training in pre or post-graduate teaching preparation.

The specific setting for the practicum was the school site for each of the target group art teachers, and the Professional Development Center where the training session was held. The writer's role was to use the resorces available to her as a district leader for DBAE to observe, train and coach the target group art teachers. The training also involved utilizing other valuable human resources as training session presentors. The writer has a close working relationship with the Schools and Community Programs Director from the State Museum. The state co-director of the DBAE institutes is very active in the district DBAE implementation process and also assisted the writer in securing permission to use institute materials.

The writer is currently on child care leave and is also involved as a DBAE consultant for schools in other districts and out of state.

Problem Statement

School districts nationwide have begun to investigate and implement the philosophy of art education known as Discipline Based Art Education (DBAE) as the model for K-12 art education. The National Art Education Association (NAEA) has adopted the four disciplines of DBAE (Art History, Aesthetics, Art Criticism and Art Production) as the content areas from which a National Art Education Testing Criteria will be written. One of the major concerns is the problem of assessing critical, aesthetic and historical understanding in art when so many teachers have been trained exclusively to teach studio production.

The State of Florida has adopted "Blueprint 2000", which includes the DBAE skills of critical thinking, analysis, synthesis, and judgement. The plan also stresses portfolio and alternative assessment strategies, evaluation procedures traditionally made use of within the visual arts. "Blueprint 2000" does not, how ever, specifically address teacher training in the arts utilizing the aforementioned skills.

In this district, a teacher written DBAE K-12 art curriculum has been adopted by the School Board. Many principals have used knowledge of and training in DBAE philosophy and practices as hiring criteria. Every school in the district has sent a team of four teachers, most including the art teacher, to an intensive two

week training institute. The institutes were held each summer from 1989 through 1992 and teacher participants were paid a stipend to attend. A 1993 institute was not held last summer, although one will be held the summer of 1994 (which will have a fee to attend). While many elementary art teachers attended one of the training institutes, due to attrition, date of hire or other factors, there was a large discrepancy gap between trained and untrained art teachers. Within the current group of 23 elementary art teachers, 11 teachers did not have training in the DBAE philosophy adopted by this district. This demonstrates that nearly one half of all elementary art teachers in this district could not adequately instruct their students using the adopted DBAE curriculum.

The art teachers in this identifed group were all contacted to obtain additional information. Of the eleven contacted, one was on medical leave and could not participate in the target group, and one indicated scheduling conflicts that would prevent that teachers' participation as well. Of the nine remaining teachers, seven agreed to participate as members of the target group. One of the remaining two teachers retired this year and the other was transfered into another position at the beginning of the practicum project. Although all participants were first year teachers in the district, each had previous teaching experience. All of the teachers were employed on a full time basis, however two were half time classroom and art teachers. All of the target group teachers were certified art teachers, however, all had either no background or limited knowledge of the DBAE philosophy. One of the target group teachers instructed a special needs population with ages ranging from three to twenty-two. Two art teachers

taught only primary level students, while the remaining four taught the traditional kindergarten through fifth grade mixed population school groups. Most teachers classes ranged from forty to fifty minute periods.

All the target group teachers are familar with the district curriculum, but only four stated that they used the curriculum regularly. All of the target group teachers indicated a desire to learn more about the DBAE philosophy and instructional strategies.

Summary

The district has twenty-one elementary sites, employing twenty-three art teachers. The school populations represented by these sites cover the full range of exceptionalities and special needs to gifted students. The district has adopted a DBAE art curriculum that is used by all levels of art teachers kindergarten through twelfth grade. The writer had identified that eleven of the twenty-three elementary art teachers did not have DBAE training. As district director of DBAE summer institutes the writer has knowledge of the level of DBAE training of the district art teacchers. A discrepancy gap of nearly fifty percent existed between trained and untrained teachers . Many of the untrained art teachers were new to the district this year. Because these teachers did not have DBAE instructional skills they could not adequately teach the adopted district DBAE curriculum. The writer was uniquely qualified to present inservice training to the seven teachers in the target group in order to equip them to use the curriculum and adopted DBAE district philosophy.

Outcome Objectives

The target group was seven elementary art teachers who did not currently have DBAE training. The purpose was to provide inservice training, coaching and modeling of DBAE teaching skills. The target group was also provided with an elementary DBAE instructional video created by the writer for use in one of the classroom follow-up activities. The proposed objectives were:

Objective 1. At the end of 12 weeks the target group will demonstrate the ability to create a classroom environment that visually reflects the DBAE philosophy as evidenced by pre and post inservice classroom observations.

Objective 2. At the end of 12 weeks the entire target group will have attended and succesfully completed a full-day inservice workshop conducted by the writer and guest speakers, as evidenced by participation in, and completion of, all inservice activities.

Objective 3. At the end of 12 weeks the target group will use higher level critical thinking questioning strategies when discussing works of art and

art problems as evidenced by the Florida Institue for Art Education DBAE Classroom Form.

Objective 4. At the end of 12 weeks the target group will have successfully taught the follow-up activities to one writer produced video lesson as evidenced by student art products.

Objective 5. At the end of 12 weeks the target group will have planned and successfully taught a lesson utilizing the district approved K-12 DBAE art curriculum at a grade level of their choice as evidenced by a written lesson plan and classroom observation or video-taped lesson.

## CHAPTER II

## Research and Solution Strategy

### Review of Literature

In a telephone interview with Brent Wilson, the editor and a key contributor to "Toward Civilization: A Report on Arts Education" (National Endowment for the Arts, 1988), Wilson discussed the fact that there is no applied research on DBAE, and that the nature of the philosophy is very qualitative, with thousands of variables.

In an in-depth survey of in-state DBAE teachers (Kerr and Downs Research, 1993) educators were asked to respond to many topics, those pertinent to this research being: Program Maintainance, Technical Assistance, Summer Institutes, Communications and Technology. The survey was conducted over the phone and took approximately forty minutes. Of thirty initial educators contacted, plus a later group, thirty-three were interviewed.

The respondents broadly represented the field of education. Among them were school board members, supervisors, principals, a curator of education at a city museum and an assistant superintendent. The remaining respondents were either classroom teachers or art specialists from elementary or secondary schools.

The respondents were asked as a series of open-ended questions which they were encouraged to answer freely.

More than one-half of the interviewees saw the need for additional Florida Institute for Art Education (FIAE) educational contact with principals and administrators. In regards to technical assistance, all respondents mentioned needs. The most frequent materials asked for were instructional videos. Twenty-eight interviewed felt the two weeks of training at the summer institute seems to be what was needed to provide time to absorb all that was taught and to create a high level of enthusiasm. Three-quarters of the educators thought inservice programs within the district would enhance the understanding of those who have not attended a two-week institute.

In responding to the issue of communications with the FIAE staff and schools, many educators felt unfamilar with the options available to them, however some suggested the use of E-Mail, teleconferencing, modems and networks. The topic of effective use of technology in teaching and evaluating the visual arts prompted many to mention more use of videos, laser discs, data bases and networking through computers. Though certainly not exhaustive, this survey does provide insight into the general needs and perceptions of DBAE teachers and administrators.

In a phone interview with George Reid, of the district Professional Development Center (February 9, 94), a clear statement to the necessity of classroom follow-up contact after inservice training was made. He also stated that a coaching relationship was very important to the ongoing development of skills obtained through inservice training. Mr. Reid stated that the most effective district staff development models contained a coaching component.

In a study dealing with the coaching skills needed in teaching teachers (Joyce and Showers, 1982) a group of high school English teachers were considering new teaching strategies for use in some of their courses. After selecting a model to study, and implement, the teachers utilized an outside expert to assist them in theory application and practicing and coaching skills. The training procedures that they used, according to this study, virtually guaranteed the successful implementation of any approach.

The elements used include: study of the theory of the teaching method, demonstrations by experts in the model, practice and feedback in a neutral setting and coaching.
It was found that the study of theory, the observation of demonstrations and practice and feedback, if all high quality, were sufficient for most teachers to become skilled in the content of the model. It was noted, however, that skill transfer to a teachers' everyday working repertoire did not take place unless they received coaching.

The main components of coaching are: a provision for companionship, technical feedback, analysis of application, adaptation to the students and personal facilitation.
A strong analogy was drawn between coaching football and coaching teachers, and the conclusion was drawn that teachers must themselves become organized much like a team in order to make the necessary transition from skill development to transfer.

Efforts to produce art assessment models have begun to escalate, the most promising being those of the Getty Center. The six regional institutes have been asked to develop student assessment and program evaluation components which will be piloted within firmly established DBAE districts (Kaagan, 1990).

The role of DBAE in education can be argued on many planes, but perhaps the most persuasive is the idea that the aesthetic perception of images is central to the learning of skills, concepts, attitudes and values (Broudy, 1987). The power of the image to convey instant meaning, as in recent T.V. news footage of a dead American soldier being dragged through the steets of a village in Somalia, does more to move the public conscience in emotional response than reams of the written word. It is the now the role of DBAE as a discipline to conform to the same expectations and requirements as other more established academic areas of study. It is recommended that the visual arts be taught sequentially, and that students should be tested regularly. All teachers should be trained in the arts, with additional in depth training for specialists in all four disciplines and their many effective teaching strategies.

School districts must begin to clarify the meaning of cultural literacy for all students, and how to best implement clear measurable outcomes (National Endowment for the Arts, 1988). As school reform and the visual arts are examined more closely, educators must look closely at the roles of the specialist and the classroom teacher.

Blueprint 2000 (Florida Legislature, 1991) states students' ability to appreciate cultures other than their own, and the ability to use creative thinking skills as performance standards. These goals, as well as many others, relate directly to effective DBAE instruction.

The current DBAE curriculums available are all excellent, but classroom observations of these materials in use has shown a decided difference in effectiveness between those teachers who have had DBAE inservice training and those who have not.

In research on effective teacher inservice (Wood, McQuarrie, Jr., and Thompson, 1982) programs, one of the key elements of effective inservice design was the use of a model that included five stages. The stages of Readiness, Planning, Training, Implementation, and Maintainance (RPTIM) were each defined by a set of practices at each stage and key decision making personnel. A correlation study was run between each of the practices and respondents (professional practioners and professors) number of years in their current position, time spent planning and designing, and delivering staff development programs and a variety of other variables.

The research shows that the more practioners were interested in and worked with inservice, especially in collaboration with principals and teachers, the more positive they were about the model. The amount of commitment the practioners showed to the practices directly related to the amount of time they gave to the staff development process.

A factor this writer took into account is the role of the principal in the inservice needs of teachers. Through many empirical studies of the last fifteen years dealing with the role of the principal, good evidence has been provided that the principal can be expected to assume the role of the instructional leader .

It appears, however, that many principals feel inadequate in this role. As leaders, principals need to be concerned with three areas of staff development and of teachers as individuals. These areas include psychological, professional and career development.

Most principals feel that it is to difficult a task to be the instructional superhero, while in reality, a less stressful and informal approach to fostering teacher development is more effective. Through the constant daily decision making process, and while keeping a clear focus on the schools' goals, principals are able to use the following strategies: informing teachers of growth opportunities, providing a source of materials and follow-up, informal meetings to focus ideas, seeking teacher input, allowing and supporting experimentation with innovative practices and acknowledging in public or private, the achievements of individual teachers (Leithwood, 1990).

One report dealing with effective inservice strategies is from Anchorage, Alaska (Mell, Mell, 1990). The district has experimented with many inservice formats, but found, through trial and error, that the most appropriate inservice model had four essential components.

These components utilize experts in content, process experts, the leadership group and the peer coaching relationship. The report determined that the process and content expert may be the same, but that the process expert should be on hand continuously. The leadership group is essential in that it is composed of respected members of the target group and supports the change. It is also important that they be trained in content and process so as to be support members for sub-groups. Creative use of funding to provide time for the staff to work with the leadership group regularly to improve instruction is also important.

The model also requires the ongoing peer coaching relationship, and it is noted, that this relationship with the target group is the core of the process expert's ability to manage the change effort. The report also notes that the change may be started at the highest level of the instructional environment, or by a grass roots effort, but that all components are necessary for change to take place.

In a national cross-site evaluation of The Getty Center sponsored Discipline Based Art Education Staff Development Institutes, Brent Wilson summarizes that the two week institute training process is essential for a teachers understanding of the content and implementation of DBAE practices. He makes it clear however, that the goals of the institute and of DBAE instruction must be plainly defined and adhered to throughout the learning process.

The quality of satellite insitutes must be strictly controlled, and monitored by central institute staff. Local directors that are experienced and that have been used as leaders in the past should eventually be allowed more resposibility for the local institute with the ability to negotiate modifications to the central institute plan.

For many of the regional institutes, the five-year implementation plan is now over and important decisions must now be made concerning the future form of the DBAE institute. Wilson raises many questions to be considered as to the purposes and functions of the institutes, and the amount of transition time to total local autonomy from the central institute, to be seriously considered if a goal of the directors. Funding becomes a major issue as the original institutes were started with Getty support (Wilson, 1992).

In Wilsons' review of the district and central institutes, he clearly emphasized that adherence to central institute goals as to instructional content and teaching methodologies is not only important, but essential if the integrity of the DBAE theory is to be maintained. This becomes increasingly important as the national standards for art education become defined, and the DBAE philosophy is drawn upon heavily in defining those standards.

The importance of establishing and maintaining quality art programs in our schools is now an issue in the national limelight. DBAE has propelled art education to the crossroads it has now reached, and guidance is necessary. On the one hand, teacher autonomy should be maintained to some degree, on the other, teacher inservice, modeling exemplary practices is needed to revitalze the profession and upgrade the quality of instruction using the DBAE criteria.

Solution Strategy

After reviewing the literature and possible solution strategies the writer chose a modified RPTIM inservice design, (Wood, McQuarrie, Jr., and Thompson, 1982) with a specific coaching component added (Joyce and Showers, 1982). The components of school readiness (developing a positive school climate) in the RPTIM model were rejected due to the nature of the target group (individual teachers from individual schools) and time constraints. A modification in the training component was made as the writer selected the inservice activities to be taught, not the target group.

Strong communication ties with the principals of the teachers in the target group (Leithwood, 1990) were included, but inservice participation or in depth knowledge of DBAE theory for the principal to participate as part of the leadership team (Mell, Mell, 1990)was rejected. The two week institute format (Wilson, 1992) was rejected. An in-depth one day inservice that holds closely to the theory and style of the state institute was chosen. Financial and time constraints made this decision necessary.

The writer assumed both the roles of the process expert and the content expert however the writer rejected the idea that the process expert must continuously be on hand (Mell, Mell, 1990). The practicum leadership group was composed of the writer, the principal of each target group teacher, and the supervisor of art.

An ongoing coaching relationship with the target group will be maintained after the practicum implementation by utilizing the technology of the district bulletin board service.

The Florida Institute for Art Education Classroom Observation Form was used when observing the target group, and instructional videos created by the writer were utilized by the target group during classroom implementation.

## CHAPTER III

### Method

This practicum was implemented over a period of 12 weeks. The goal of the practicum was to provide inservice training in Discipline Based Art Education (DBAE) to a target group of seven elementary art teachers. To reach this goal the writer conducted a full-day inservice training session, observations and coaching/mentoring, as well as utilized an instructional art education video series created by the writer.

After communicating with principals and securing release time for the target group, pre-inservice classroom observations were conducted. The writer and guest speakers conducted the inservice session, along with instruction for follow-up activities. A second classroom observation and coaching session was then scheduled. The target group was instructed in the use of an instructional DBAE video created for students by the writer and each member of the target group was assigned one for classroom use.

Those involved in the practicum were the principals of each teacher in the target group, the District Supervisor of Language Arts and Fine Arts, guest speakers, and the target group of seven elementary art teachers. The building principals provided administrative support, the District Supervisor assisted in communication and support services with the target group and principals.

The target group participated in all inservice activities and showed evidence of successful classroom implementation through improved critical thinking skills questioning strategies, DBAE instructional skills and increased quality of student participation and productivity during art lessons. The classroom environments were also improved.

Week One

During week one a letter was sent to all of the principals of the target group teachers, with a copy to the District Supervisor (Appendix A: 50). The letter requested a release day for the target group teacher and included a specific outline of the inservice activities . A follow-up phone call was made confirming the inservice date and the principal's response. Permission to conduct classroom observations and coaching/ mentoring sessions was confirmed. An initial contact letter was sent to each teacher participant (Appendix B:52).

The supervisor of the Teacher Education Center was contacted to confirm the use of a room and necessary audio-visual equipment for the inservice day. The district supervisor was contacted via the District Bulletin Board Service to communicate each step of the practicum implementation.

Week Two

During week two the writer made initial phone contact with all seven of the target group teachers to schedule classroom observations and provide a timeline for the practicum project.

Week Two (cont.)

During the latter part of the week classroom observations began. The purpose of the observations was to gather information for a base-line to measure future improvement against. The writer used a standardized DBAE institute teacher observation form to record both pre and post workshop observations. Each teacher was assigned an alphabetical designation for easy reference and neutrality in reporting results. Each observation will be briefly described. The reader may refer to the appendix for the complete observation form results in tally form (Appendix C: 54).

Teacher "A" Observation

Teacher "A" is a part-time primary teacher and art teacher. The observation took place in a regular classroom that serves both purposes. The class was a mixed kindergarten and first grade class. The classroom environment was typical for a primary class, however the space was divided in half, with art tables on one side of the room. The teacher used an easel with an art print by Hokasai. "The Great Wave" on it. This was theonly art print up in the room. There were student drawings on one bulletin board. The lesson objective was to motivate students to create a collage about water and waves. The teacher read portions of a book "Tikki Tekki Tembo" and shared the illustrations.
No mention was made about the history or other aspects of the Hokasai work other than the fact that it was about a wave. Students were encouraged to think of creative ways to show water with torn paper. All the students were engaged in the production activity. This lesson contained no visual analysis of the artwork displayed, no art history and no aesthetics. This lesson contained no essential DBAE components.

Teacher "B" Observation

Teacher B also teaches art for half of her day, in a portable that doubles as a music room. The lesson objective used endangered undersea wildlife as a focus for a painting lesson using tempera. The teacher used photographs of dolphins and art prints by Monet, Seurat and Eakins to show how these artists painted water. The teacher showed a landscape painting as a non-example. The teacher did mention the style of art represented by two of the works as Impressionism, and reviewed the concept of using many colors and wavy lines.

Students in this Kindergarten class were directed to trace a dolphin either jumping or swimming in the water. The students then were told to wet their paper slightly and paint several colors of wavy lines. All students were engaged and understood the directions. This lesson contained minimal art history and even less art criticism (no formal questioning strategy) and no aesthetics. This was not considered a full DBAE lesson.

Teacher "C" Observation

The class observed for this lesson was a special needs Trainable Mentally Handicapped (TMH) population, of the ten students in class, six were in wheelchairs. The art room was new and well equipped. The lesson objective was for students to createa self-portrait. The teacher used the print "Blue Boy" by Gainesborough, and a discussion about his clothes and why he was called Blue boy took place. Students were told the painting was very old, and the teacher shared that there were no cameras then. Good questions were asked about how real the boy looked and why. Students were asked to pretend to be a painter from long ago, and to do a drawing showing someone in an outfit.

The teacher directed students to make the person look like themselves. All students were actively engaged and understood the directions.

This lesson contained appropriate art history references and a good beginning art criticism discussion. There were no questions dealing with aesthetics, (this could be accomplished even with this group by asking if the artist did a good job painting the boy, and why). This lesson contained partial elements of good DBAE instruction.

Teacher "D" observation

This lesson was observed in a well equipped art room, with a typical fifth grade class. A print of Eskino and Egyptian masks was displayed. No other art prints were on display in the room. The lesson objective was mask making, the writer did not see the previous lessons prior to this one, but the teacher did review vocabulary . The students had previously researched masks from other cultures and filled out a worksheet with information and a drawing from the culture they chose. Students had also brought in masks from home to share. At this point, the teacher gave a demonstration on techniques for joining clay pieces together, and the students were instructed to add features to their beginning mask constructions. Students were all engaged in this production activity, using their worksheets as an occasional reference.

This lesson obviously was strong in art history (although the writer can only assume the amount of discussion that took place about the history of the print images) and production. The students were not engaged at any point in a visual analysis (art criticism) discussion about the mask images. This lesson, and larger unit, has strong DBAE potential, and would only need clearly defined components of criticism and aesthetics added to make it exemplary.

Teacher "E" observation

This observation took place in an art room with a class of third grade students. The lesson objective was to teach students simple human proportions and gesture drawing. Art work dispayed on the walls was a variety of figure drawings by high school students. Art prints displayedwere Van Goghs' "Starry Night" and a Durer print of a rhinocerous. These images were unrelated to the lesson. The teacher called upon a student to stand on a chair in the front of the room and proceeded to measure the number of "heads" tall he was. She then did a demonstration drawing on the board using ovals to construct the student figure. After two more demonstration drawings, students were given paper and black crayons, another student model was selected and students were asked to create a figure drawing of their own. Students experienced some frustration but were readily assisted by the teacher. This lesson contained no DBAE components other than production.

Teacher "F" Observation

This observation took place in an art room with third grade students. The prints on display in the room were by Marc, Kandinsky, Pollock, Gauguin, and Dufy. The lesson objective was for students to create an "Elements of Art" poster. The poster was to have four sections depicting four of the following elements; line, shape, color, texture, and light and dark. Students had a choice of media to use. The students were in the second day with the lesson, however, at the beginning of class the teacher reviewed the vocabulary. No mention was made of the art prints, but the teacher mentioned to the writer that they had been used in class for previous lessons.

Teacher "F" observation (cont.)

All students were engaged in coloring or painting in sections of their poster. The teacher reminded students often of the vocabulary words and concepts they were illustrating. Other than production, this lesson contained no DBAE components.

Teacher "G" Observation

This observation took place in a primary classroom that was decorated with circus theme posters and childrens artwork. The class was a mixed kindergarten through second grade age grouping. The room also had a vocabulary word list posted on the board. The lesson objective was for students to create a lions mane from cut strips of paper and glue. Students were shown how to curl the paper strips with a crayon or on their finger, and how to glue them down. The design concept reinforced was the idea of "pattern" with the colored strips. This was strictly a production lesson with very little student to teacher discussion or interaction.

Preliminary Observations Summary

While it was obvious to the writer that all the teachers in the target group were very capable teaching art production skills, it was also very interesting to observe the difference in the number of teachers who naturally used works of art as resources for their lessons. Five of the seven teachers used artworks in their rooms as decoration or as part of the "inspiration " for the lesson. Of the five, only two were directly observed conducting some type of critical analysis of the work. One teacher had students point to the parts of the painting they were talking about. Only one of the teachers observed combined elements of art history, art criticism, and art production together in the lesson.

All the teachers used more of a lecture technique than a questioning, sharing problem solving approach. Although vocabulary words were often used and reinforced, none of them dealt with words that related to the lesson other than the production itself, an example of this would be to include words such as "ceremonial" or "decorative" for the mask lesson. All observations lasted no more than fortyfive minutes. All the teachers expressed a desire to learn more about DBAE and were looking forward to the training session.

Inservice Training Session

The training session was held at the midpoint of the practicum project. All arrangements for setting up the room and speakers were made with no changes from the plan. The teachers all received a reminder call about the session, they arrived promptly on the training day at 8:30 am. at the Teacher Education Center. The writer set up the room the night before with many art prints, resource books, art supplies, student work, institute training handouts and audio visual equipment. Introductions were made, inservice forms filled out, and the first guest speaker introduced. This speaker used slides for sharing the history and content of DBAE as well as various works of art that illustrated each content area. The speaker , co-director of the state DBAE Institute and source of permission to use Institute materials, (Appendix: D: 57) also modeled art criticism techniques and engaged the participants in discussion about the works. Participants responded enthusiastically and in turn asked many questions.

At this point the writer conducted activities one and two dealing with art history and art criticism (Appendix E: 59). Activity one was a lesson where participants placed 20 works of art by Picasso in chronological order. It was interesting for the writer to

note the amount of time it took the participants (all whom have had art history courses) and the discussion that took place during the activity. Teachers worked in groups to perform this task and they all did a lot of sharing and exchanging of information. When asked to turn their cards over to check the dates for correctness in placement, there were many exclamations of surprise! The point was made that we needed more than just visual information about the work by Picasso, we also needed information about his life, culture and influences. Due to the amount of time this activity took, as well as the follow-up discussion, the writer chose to simply explain the second art history activity and show how to conduct it in a classroom setting.

Activity two was conducted by giving each participant an art print to write about. They were all asked to first describe the work of art in terms of their senses. Secondly they were asked to analyze the work in terms of its formal and technical properties (such as the kinds of colors and lines used, the type of compositional arrangement, etc...). Finally they were asked to give an interpretation of the work. Each participant was asked to give a verbal report. They all were able describe the works using their senses, some in almost poetic terms. This aspect of looking at a work was new to them and they thought their students would enjoy simply talking about what they could see in a work of art. As expected, they had no difficulty descibing the formal and technical properties of their works of art. When asked to give an interpretation of the works, the participants experienced some frustration. The writer then took each work and asked "Polar Pair" questions about each one to help direct their thinking. With the image "Strutting Pigeon, Wife of White Cloud" a painting by George Catlin of a Native American woman

and her baby, the question was asked "Are the colors in this painting bright or sudued?". "Is her costume plain or decorative?" "Is she smiling or somber ?" " Is the child aloof or close to her body?" "Are the figures in this painting close or far away?" By thinking about and answering these and several other questions, the participants were able to determine that this painting was about a dignified woman of importance, who showed the same universal feelings of love that are revealed in most paintings of mothers and children. The polar pair questions helped define the issues and to arrive at the overriding universal theme, "Mother and Child". It was determined by the group that these feelings are cross cultural and that it was the artists intent to not only paint an accurate portrait of this important woman, but also to show the bond all mothers have. This was the type of valuable interchange the writer was hoping to achieve during the training session. After all the images expressive qualities were discussed and a universal theme was determined for each of them, the participants took a short refreshment break.

Activitiy three was based on aesthetics and several simple games that helped students ask the "big questions" in aesthetic discussions. The first game was the token response game which all participants enjoyed. Each teacher was handed an envelope with several tokens in them which they were to place in front of individual works of art that most correctly expressed their feelings about the works. The tokens represented "the best" (blue ribbon), the one I "love" ( a heart), the one that took the longest to create ( a clock), a lightbulb for the best idea, a dollar bill for the one that seemed most valuable, and a crumpled piece of paper for the one most disliked. Participants had the option of using all or part of their tokens for any of the works of art on display ( a variety of well known and multi-cultural images).

A chart was constructed and counters were assigned to tabulate the results of the activity. Each participant was asked to share where and why they put the tokens where they did. A group overall response for each image was gaged on the chart, and was not only an interesting topic for discussion, but was an excellent math connection as well. Teachers were able to understand through this activity the value and importance of the individual perceptions and feelings about works of art that children may have. Students must use critical thinking and "justify" their responses when engaged in this activity. The next aesthetics activity was the circle "Art, Not Art, Part Art " Game where the participants had to decide amongst several objects whether they belonged in the art circle, out of the circle for "not" art and on the circle line if the object was "part" art. The discussion was lively and served to show the teachers how art can be defined in so many ways. This activity could be done individually or in cooperative groups, but the main idea is the discussion and negotiations that take place in making the decisions. The third aesthetics activity was dropped for lack of time, but was briefly described.

Activity four was the art production activity. The main idea of this lesson was to prompt the participant to create a work of art that interpreted a "feelingfulness" or emotional quality. Each individual was given a number of adjective word cards. They were asked to select a word card that they would illustrate in any medium available (watercolor, pastels, pencil, markers) and to then not reveal the word until after the group had guessed the adjective. The only requirement was that the word had to be visually interpreted in the form of a tree. All participants chose watercolors and were immediately engaged in painting. It was interesting to note that each one immediately thought of a way to portray

their word. The results were beautiful (Appendix F: 61 ) and the expressive adjective guessed for all but one! The words chosen to paint were , active, expansive, calm, illumined, agitated, powerful, and luscious. Each image was discussed and the artist asked to describe the thought process that took place in order to create the work.

Each activity and the content overview shared earlier was discussed in light of the district curriculum. A short question and answer period followed before breaking for lunch.

The second guest speaker was introduced after lunch, who shared the State Art Museum resources available to the teachers and examples of curriculum integration projects. Teachers received Museum art prints and the education packets that accompanied them as well. A short question and answer session followed. At this point the district art supervisor joined our group briefly to encourage the participants and offer her support in implementing what they had learned that day.

The writer conducted a session on assessment and DBAE by showing examples of student artwork, student writing samples and demonstrating how to keep a process folio. After a short break participants were shown how to prepare their class for viewing a demonstration DBAE video that the writer created. The purpose of the video was to demonstrate correct questioning strategies when engaging students in a discussion about a work of art, and how to do an appropriate DBAE follow-up activity. Each participant selected an appropriate video for their class. They were instructed to show the video and do the follow-up activity immediately afterwards. They were asked to take notes about the students reaction to the video and activity. The teachers were also coached in how to write their own DBAE lesson that would be observed by the writer.

After a question and answer session the participants filled out the necessary Teacher Education Center forms and evaluation sheets. All participants rated the session with fours (strongly agree) on a scale of one to four (Appendix G:63).

Week Seven

A follow-up survey was sent out to all teachers. The purpose of the survey was to rate the target groups response to the inservice activities. All participants mailed back the responses, all were rated fours for each question on a four point scale (four =highest). The two written comments were, "a great experience" and "I would like to see more DBAE workshops" (Appendix H: 71).

Weeks Eight through Eleven

Final observations were scheduled by phone. The same institute observation recording sheet was used, all comments were assimilated onto one form from each participant for ease of comparison .

Teacher "A" Post Inservice Observation

The final observation for teacher "A" was conducted in the same room and with a second grade class. This teacher wrote a lesson plan that featured the universal themes of love and happiness . Under the aesthetics area of the lesson the teacher stated that the students would experience an aesthetic moment viewing a large reproduction of "Tahitian Landscape" by Gauguin. The class was asked to share whether this painting made them feel happy or sad, and did they like or dislike the work. Next the teacher asked students to look at the painting through their hands as mini-viewfinders. They were asked to look at parts of the painting that would make a good miniature painting.

Students were told that they would be creating a miniature painting that would show love or happy feelings for their mothers. Students were asked to visualize, then share symbols of love. They were also asked to think about which colors would help show those feelings. The teacher deviated from the lesson plan due to time constraints, students were to work with crayons, not watercolors. They were also to complete the assignment during the class period.

Although this teacher did include some questioning strategies that involved students in looking at the Gauguin, many more could have been asked. The teacher did not include a visual analysis of the work of art, asking students which colors Gauguin used that were happy or bright colors would have been a good starting point. Students could have looked at another work of art that was sad to see the different ways artists use colors to express moods or emotions. There was no discussion about Gauguin, his style or influences. Mentioning the fact that he traveled to Tahiti to live with the carefree natives and paint tropical pictures that were different from the French landscapes he used to paint would have helped give perspective to this work of art and lesson. Students were all actively engaged in producing a mini drawing for their mother that showed happy colors. Some students included symbols of love in their work of art.

Observation "A" summary: This teacher improved the classroom environment by using a master work of art and a universal theme in her lesson. An improvement was made in directing students to engage in a short discussion about the work and looking more closely through their "viewfinders". This lesson could be improved by adding a small amount of age appropriate art history and some art criticism questions dealing with the

work of art. The teacher was encouraged to continue implementing the DBAE disciplines as she gained a more clear understanding of them and how to apply them to her teaching style.

Teacher "B" Post Inservice Observation

This teacher decided to create an extension lesson for the practicum group video assignment she had shown to her class. The main idea of the video was that emotions can be expressed through both realistic and abstract art forms. The lesson the writer observed was based on the work of Kandinsky. Three paintings by Kandinsky were on display in the room. The teacher conducted a short review of what "abstract" meant with the first grade students. The teacher then conducted an excellent short art history discussion showing students when and where, using the art time-line, that artists started using more abstract means of expression. Students then were asked to share what kinds of lines that Kandinsky used that were happy, scary, and confusing. Colors that showed emotions were discussed, such as happy pink and yellows and sad black and dark blues. An excellent question was, "what kinds of shapes make you feel stiff?". These and other questions helped students to look more closely at the Kandinsky paintings and also assimilate ideas for their own paintings. Students then were asked to remember how they felt during certain situations, such as a birthday party, pretending to be a ballerina or spaceman, being in a hurricane, etc. Before allowing the students to begin painting the teacher went around the room and quickly asked each student to name the feeling or emotion they were going to paint in their abstract painting. All the students responded appropriately with a word such as happy, sad, excited, frightened or similar response.

Students were then able to start painting their own abstract, choosing appropriate colors, lines and shapes to express the word they chose. The results were beautiful, ( Appendix I: 79) and the teacher had the experience to know when to stop the lesson so that these students didn't "overpaint" their abstracts. The class was asked if they felt that this was a good way to show feelings in their artwork. They all responded yes. The students all felt successful and were anxious to share their work.

Observation "B" summary: This lesson could be improved by asking students to come up and point to the elements being discussed in the work of art in order to verify their opinions and clarify what is being said for other students. There were excellent art criticism questions asked, and age appropriate art history that gave relevance to the lesson. The classroom environment was improved by the use of several prints and by the student and teacher exchanges. Students demonstrated critical thinking skills through desrcibing, analyzing, classifying, interpreting and evaluating. This lesson contained all the elements of a good beginning DBAE lesson.

Teacher "C" Post Inservice Observation

This lesson was observed in a special education class of seven trainable mentally handicapped students, with ages ranging from seventeen to twentyone. The lesson objective was to familiarize students with sculptures from around the world. Sculptures by several multi-cultural artists were displayed, including a Mayan whistle, and a sculpture of a mother and child figure by an American, Elizabeth Catlett. Students were asked to point to the textural areas of the mother and child sculpture, and were asked if they would feel rough or smooth, hard or soft. Questions such as; " Is it flat, or does it

stick out on all sides?" helped students visualize dimensions. The expressive quality was discussed by asking if the feeling in the sculpture was happy or sad. The teacher listed vocabulary words on the board and referred to them often. Art history was shared in a framework the students could understand. This was a two part lesson with students engaging in discussion and viewing a demonstration of clay hand building techniques. Observation "C" summary: The classroom environment was improved by the use and frequent reference to art prints. The use of the polar pair questioning strategy helped students choose the correct responses and feel sucessful. The students demonstrated the critical thinking skills of describing, analyzing and judging and decision making. The lesson contained art history , art criticism, aesthetics and art production. This was an excellent beginning DBAE lesson.

Teacher "D" Post Inservice Observation

This lesson was observed in the art room with an average fourth grade class. The lesson objective was to have students utilize a monochromatic color scale in a work of art. After viewing and discussing famous paintings that used monochromatic color schemes students will draw and paint a character with an appropriate monochromatic color scheme.

This teacher's opening question was extemely effective in prompting student responses. Students were asked " We are going to pretend this painting is in a book...please imagine what the sentences under the painting say, and share your idea." Students responded to the image of Frederick Remington's "Indian Scout" in the following ways: "The black morgan stallion is standing in the snow", "The Indian is looking at the village and

thinking whether he should go down to it" and "It is night, the stars are in the sky". Each child focused on a different aspect of this work, which enriched the experience for all students. The teacher gave a short biographical description about Remington and his time period. The teacher then prompted students to consider the composition Remington used to help create the mood within the work. Students were asked what clues Remington gave the viewer to help decipher the painting. Students responded with, "He looks like he is trying to figure out what kind of place it is" and "He is higher up". The teacher asked students to explain how they knew he was higher up than the village. This led to a discussion of the artists use of different levels of snow, all painted in varying tints of blue. The teacher then conducted a review of the color wheel and pointed out the complementary color orange in the Indian coat and blanket. At this point other prints that had monochromatic color schemes were also displayed and briefly discussed.

Students proceeded to sketch out a realistic animal or human character to paint in their own choice of monochromatic colors. Part two of the lesson which the writer did not observe was the actual painting in of the drawing.

Observation "D" summary: The classroom environment was improved by the increased number of reference works of art and by the excellent questioning strategies used by this teacher. Students used the critical thinking skills of imagining, analyzing, interpreting, classifying, evaluating and decision making. The lesson contained appropriate art history, art criticism and art production. The teacher indicated she would use aesthetic questions when reviewing the students completed work as a group. This was an excellent beginning DBAE lesson.

Teacher "E" Post Inservice Observation

This observation took place in the art room with an average first grade class. The teacher chose to do an extension lesson based on the practicum workshop video assignment. The lesson objective was to further student skills using a variety of lines in their own drawings. The teacher showed an overhaed image of a Pop Art painting by Roy Lichtenstein called "Keds". As suspected, it is an oversized image (in detail) of a pair of Keds sneakers. Students were asked to describe the lines they saw in the work of art. Students called out a variety of line types. The teacher used the effective strategy of asking a student to go and point out the lines mentioned directly on the overhead for all the students to see. The teacher repeated the procedure for shapes, colors and textures.

Art history was introduced when the teacher asked students whether the painting was old or new. A short art history discussion followed about Lichtenstein. The students were asked an interesting question, "If you could change the name of this painting, what would it be?" Students responded with "Fast!", "Sneakers", and "Runners".
Students were then asked to look carefully at their own shoes and do a very large drawing using as many kinds of lines as they saw. Students used white paper and black crayons. Many students took off their shoes to take a closer look. At the end of the period the teacher told students they would be able to paint their shoes with watercolors for the next class. Students were excited about the possibility of painting their shoe drawings any color they wanted. The teacher conducted an excellent review of the lesson using the student drawings of shoes.

Observation "E" summary: This lesson was an improvement over the previously

observed one in that it featured an historical work of art and involved student and teacher exchanges. Art criticism, art history and art production were used in this lesson. Students used the critical thinking skills of analyzing, categorizing, describing and imagining. The lesson could be improved by using more art prints featuring Pop artists and by asking aesthetic questions. A sample question appropriate to this lesson and age group would be "Is a painting of an everday sneaker good art?" "Why or why not ?" This lesson has the beginnings of an excellent DBAE lesson.

Teacher "F" Post Inservice Observation

This lesson was observed in the media center with a combined group of two third grade classes. The lesson was a team teaching collaboration between the art teacher and the media specialist. The media had been "transformed" into an art museum, with different "galleries" featuring Portrait, Landscape, Still Life, Narrative and Sculptural works. The writer observed part two of the lesson, students had previously seen a video featuring Sesame Street characters on an adventure in The Metropolitan Museum of Art. After this video the students were given a tally sheet in order to find and mark down when they found a certain type of artwork in the media.

The objective of the second lesson was for students to go on a scavenger hunt to find different items in each work of art. This was accomplished in cooperative groups, and students were then given a choice of one of three narrative paintings to act out. The rest of the students were to guess which painting that group had chosen. The teachers had the room well prepared with approximately thirty works of art on display. A fifth grade student "docent" was assigned to each gallery to answer questions and guide them through the activity.

Students moved from gallery to gallery answering the questions on their work sheets, all students were actively involved. After the students completed their worksheets, they gathered into one group in the center of the media. At this point the students shared the results of their hunt. They also picked representatives to act out the narrative painting they chose during the hunt. Students were animated and enjoyed the different approach to this art activity. The teachers had prepared a handout for students to give to their parents describing the two week unit. The last statement was " We hope your child will enjoy this activity, and we hope it will play some part in his or her ability to 'acquire a personal interest necessary to elect life long visual art participation' (quoted from the visual education goals of the district art curriculum under Blueprint 2000)".

Observation summary: This lesson contained excellent art history (student docents all had additional background information about the artwork) and very effective art criticism questions. One such question, from the "Landscape gallery" was : " This painting has two things that have the same name as part of your hand. What are they?". The production component was, interestingly, a well done drama application. Aesthetic questions were missing, but in a lesson review discussion the teachers stated they would ask the value of going to galleries and what makes a painting worth putting in a gallery or museum. This lesson was a creative collaboration using multi-media resources, multiple works of art and cooperative groups. Students were all involved in answering the questions that were included on their worksheets. This was an excellent DBAE lesson that could serve as a model for other collaborative efforts by teachers.

Teacher "G" Post Inservice Observation

This observation took place in the art room with a third grade class. The room environment was noticably different ( the previous observation took place in a classroom) in that six art prints were on display as well as an art history time-line. The students were asked to focus on a print of a collage by African American artist Romare Bearden. After a short art history background about the print "Blue Interior, Morning" it became the basis for the following art criticism questions; "What colors do you see?, What feelings do you think blue creates in this work?" among many others. Students had just completed a lesson on abstract painting that expressed emotion. Students discussed the meaning of the Bearden print, and what the message might be that the artist was trying to communicate. Students noticed the white hands on the African American figures in the work of art and concluded that the artist is saying it doesn't matter what color our skin is, we all can get together.

The objective of this lesson was for students to create their own collage with a message, they were to also write a poem based upon the finished collage. Students were provided with a variety of collage materials, glue, papers, fabrics, buttons and shells. Students were actively engaged in creating a collage and solving the problem of creating a visual message. At the end of the class the teacher asked several students to share their collages and the important message they wished to communicate. They were also asked what they liked about their work of art. Examples of messages ranged from "save the endangered sealife" to "love one another".

Observation"G" summary: This was a well thought out lesson that contained appropriate

art history and excellent art criticism questions that prompted critical thinking. Students understood that many works of art have a visual message. The production component of the lesson was an appropriate use of the skills learned in previous lessons and the new information gained in the study of Bearden's work. The poem writing activity based on the collage created by each student was an excellent authentic assessment tool to accompany the art product. The teacher asked students to state what they liked about their own work of art. This aesthetic question could have been expanded by asking if a collage was a good way for an artist to deliver a visual message. The teacher could further improve this lesson by asking students to point out the objects in the artprint they referred to when making comments.

This was an excellent beginning DBAE lesson, and could serve to be another way to conduct a collaborative lesson with a language arts teacher.

Video Assignment Summary

All the target group teachers were given a DBAE video to show to a class of their choice. The teacher was to simply watch with their students, and conduct the follow-up activity. As students interacted with the video, teachers were asked to note the questioning strategies employed and their students reactions. Teachers responded to this informal assessment quite well, noting that this was a "non-threatening" way to demonstrate these skills. Teachers in the group were surprised by the amount and quality of student feedback when asked questions about works of art. Each target group teacher conducted the follow-up lesson, and saved the work for the writer to look over before passing them

back to students. Student work showed an understanding of the art concept introduced in the video and an application of the "problem" they were to solve. Two teachers decided to create an extra extension lesson based on the video. One teacher who works with Trainable Mentally Handicapped(TMH) students mentioned the surprise she felt when her students positively interacted with the video lesson. The interaction was spontaneous and the students had a lot to say about the works of art. The art work produced by the students in this class shows a clear understanding of the theme in the video "the everyday world around me" (Appendix J: 83).

This was an effective tool for modeling DBAE in the classroom.

WEEK TWELVE

All observation form data from the pre and post observations was assimilated onto one sheet for each practicum participant. Photographs of the workshop were developed and included in the report documentation. Several student artworks were color copied as samples from exemplary lessons. Principals all received a letter summarizing the practicum project and the improvement made by the art teacher(Appendix K :86). The principals were also thanked for their support and encouragement. All the participants received a copy of the letter sent to the principal as well as a thank you letter for their participation (Appendix L: 94). All target group teachers were encouraged to continue learning more about and implementing DBAE. The district bulletin board service was used to communicate additional thanks to two of the teachers on line that used the service during the practicum project. A copy of all letters was sent to the district Supervisor of Art (Practicum Mentor).

## CHAPTER IV

### Results

The practicum objectives were completed as follows:

Objective 1. At the end of twelve weeks the target group demonstrated the ability to create a classroom environment that visually reflects the DBAE philosophy as evidenced by the pre and post inservice classroom observations. Five of the target group teachers used two or more historical works of art as references in their lesson. One teacher used one art print and a book as resources, another used an overhead transparency image of a work of art. All of the target group teachers increased their use of and reference to vocabulary words and key terms either by posting them on the board or on a word chart.

Table 1

Florida Institute for Art Education Observation Form Results Showing Tally Totals for Pre and Post DBAE Training Behaviors and Percentage of Improvement.

| | Pre | Post | | | Pre | Post | |
|---|---|---|---|---|---|---|---|
| Behavior 1 | 4 | 7 | 43% | Behavior 12 | 5 | 7 | 29% |
| Behavior 2 | 1 | 4 | 43% | Behavior 13 | 3 | 6 | 43% |
| Behavior 3 | 4 | 5 | 14% | Behavior 14 | 3 | 7 | 58% |
| Behavior 4 | 2 | 6 | 57% | Behavior 15 | --- | --- | --- |
| Behavior 5 | 1 | 5 | 57% | Behavior 16 | 2 | 7 | 72% |
| Behavior 6 | --- | 4 | 57% | Behavior 17 | 1 | 5 | 57% |
| Behavior 7 | 2 | 6 | 57% | Behavior 18 | --- | 1 | 14% |
| Behavior 8 | 2 | 5 | 43% | Behavior 19 | 7 | 6 | -14% |
| Behavior 9 | --- | 1 | 14% | Behavior 20 | --- | 4 | 57% |
| Behavior 10 | 1 | 2 | 28% | Behavior 21 | --- | 1 | 14% |

Summary of Objective 1 Results

The results of the tally chart show 43% or higher percentage of improvement in behaviors observed for 13 of the 22 of the teacher and student behaviors. The highest percentage of change came with behavior 16, "Students used art vocabulary to discuss the visual qualities of artwork". The student behavior showed an increase of 72%. Although the purpose of this practicum was not to directly change student behavior, the process has shown that training teachers in DBAE skills directly and positively influences students. The Florida Institute for Art Education Observation Form was an excellent tool to isolate and observe specific behaviors.

Objective 2 At the end of twelve weeks all seven of the target group teachers successfully completed a full day inservice workshop conducted by the writer and guest speakers. Teachers learned beginning DBAE theory and content, and participated in activities that dealt with the four content areas of art criticism, aesthetics, art history and art production.

All activities except one aesthetics and one art history game were completed. The two activities mentioned were reviewed but not taught due to lack of time. The inservice day activities rated four on a one through four (high) scale by every participant on every question. The guest speakers were very effective in making their presentations relevant and meaningful to the target group.

Objective 3 At the end of twelve weeks the target group used higher level critical thinking questioning strategies when discussing works of art. Teachers practiced the skills of visual inquiry and art criticism questioning by asking students questions directly related to the work of art they were using. Questions all teachers asked dealt with the

sensory or technical elements such as line , shape, color , texture and composition. Five of the seven teachers went on to ask more stimulating questions dealing with the expressive content, such as the emotional quality and the possible meaning of the work of art. When teachers introduced their students to the non-threatening style of polar pair questioning, students responded more often with more correct answers. All of the teachers used this technique at least two times in the post-inservice observations.

Objective 4. At the end of twelve weeks all participants viewed and conducted the follow-up classroom activity to a video DBAE lesson (writer produced). The student art products reviewed by the writer indicated an understanding of the concepts introduced in the videos. The teachers reported a high degree of student interaction with the video lessons.

Participants also noted the video was a non-threatening DBAE skills modeling tool. One of the teachers created an extension lesson based on the video lesson viewed. The lesson was observed by the writer and contained both production and art criticism components. This video activity was effective in that it gave all the teachers in the target group a DBAE activity and informal assessment to conduct in their classroom as "practice" before creating their own DBAE lesson.

Objective 5. At the end of twelve weeks the target group successfully planned and taught a DBAE lesson. All teachers used the information provided in the training session and the district curriculum as references in the planning process. All of the target group teachers were observed teaching their lesson. Six of the seven art teachers gave the writer a lesson plan to review. Of the six lesson plans reviewed, five contained references to the four content areas of DBAE that were introduced during the inservice

training session. The sixth lesson was a written production lesson, but the actual lesson observed also included art history, and art criticism in the presentation. The plans ranged from comprehensive to minimal. A suggestion for future inservices would be to provide each participant with a DBAE lesson plan format. This would eliminate discrepancies between lesson plan formats and help remind participants of essential DBAE lesson components.

Summary of Results

The participants all enjoyed their involvement in the practicum implementation process. The difference between the pre inservice observations and post inservice observations was, in most cases, extraordinary. Five of the lessons observed after the inservice were DBAE lessons that could be shared with other elementary art teachers in the district. All teachers showed improvement in classroom environment by using art prints with their lessons. This training prompted some teachers to "hunt" for the set of art prints each school has in the media or art room.

Two of the participants asked their principals to pay for their tuition to attend the summer district DBAE Institute. The two principals agreed, one is sending two additional staff members as well. One participant is paying her own tuition to the institute as well. This was excellent news as the district was hit this spring with severe financial problems and some schools may eliminate their art programs. Of the seven participants in the target group, only the two half-time teachers will be moved into other positions for next year (both schools still have full time art teachers).

## CHAPTER V

### Recommendations

The inservice process used for the practicum, training teachers for a full day of DBAE activities, is recommended to train middle and high school art teachers. The full day of activities gives teachers enough practical knowledge to begin implementing DBAE in their classrooms. The inservice also allows the participants a chance to "try out" DBAE before committing to a full two week summer institute. The personnel are available within the district to also train teachers on a school by school basis. This method would ensure full implementation of the district adopted curriculum at each school site. This method would also encourage teachers to team and to further integrate the curriculum according to Blueprint 2000 goals.

The results of the practicum project will be shared with the district art supervisor. The writer has maintained a continuous dialogue with the supervisor over the district bulletin board service (BBS). The BBS has allowed the writer to ask pertinent questions dealing with the implementation process and receive answers in a timely and convenient (Appendix M: 96) manner.

Two of the target group teachers have used the BBS with the writer, the other five have been informed about the functions and availability of the service.

It is the recommendation of this writer that all schools provide access to the BBS to assist teachers in communicating with each other. Teachers that have computers and a modem at home also find using the BBS there convenient and easy to use to follow-up messages.

The coaching of teachers at each school site can continue through the BBS, especially as more schools are receiving retrofit grants. The greatest recommendation however, is to provide a district resource person to specifically help teachers implement DBAE in their classrooms. As teaching requirements and lack of planning time increase, more district support is needed to further total DBAE curriculum integration at each school site. This practicum training process is easily transferable to school districts with a similar setting.

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# Appendices

Appendix A: Initial Contact Letter to Principals

Initial Contact Letter to Principals

February 16, 1994
Attn:
Re: Practicum project
From: Deborah Herbert

Dear ,

Thank you for taking time to speak with me over the phone recently about a practicum project that involves your art teacher. As you recall, the purpose of the practicum is to close the gap between Discipline Based Art Education (DBAE) trained and untrained art teachers. I have identified seven teachers for my target group, and your art teacher, , has agreed to participate in that group. My goals include creating a coaching/mentoring relationship through classroom visits and to model use of the district BBS as a coaching tool, and most importantly, by offering an intensive full day DBAE inservice training session.

The inservice day is scheduled for Wednesday, March 23, from 8:30 to 3:45 at the PDC. Because this is such important training, Dr. Henderson, as my practicum advisor, and myself, are asking you to permit your art teacher to receive a substitute day to attend ( many principals are using their School Improvement funds for this). I hope the benefits of this practicum project for your art teacher and students will be evidenced immediately, and it is with this in mind that I intend to communicate frequently with you as needed.

I will be visiting your school to observe the art teacher soon, and if you would like to meet with me at that time I would be glad to call your secretary to set up an appointment. Thank you so much for helping to make art education in Sarasota County Schools the best in the nation!

Sincerely,

Deborah A. Herbert
District DBAE Contact
488-4485

cc. Dr. Henderson

Appendix B: Practicum Target Group Letter

**TO: PRACTICUM TARGET GROUP TEACHERS**

**FROM: DEBORAH HERBERT**

**RE: CLASSROOM VISITS AND INSERVICE DATES**

**Hello, and thank you again for agreeing to be a part of my target group.**

**I have contacted your principal, who was very helpful, and willing to let you have a full day DBAE training inservice on Wednesday, March 23. Please mark that day on your calendar, and put in for your substitute right away. Make sure your bookeeper knows what cost-stip the principal is charging this day to, many are using school-improvement funds. The inservice will be held at the PDC and will start promptly at 8:30 am. and last until 3:30 pm. (with time after for review of many DBAE materials that will be there!). You will receive a forty five minute lunch break, there is a deli close by or you are welcome to bring your lunch and "munch" with me!**

**I will begin classroom visits this week and will be contacting you soon for a convenient time (if you have not already heard from me).**
**Have a great week,**

Deborah A Herbert 2/22/94

***Deborah Herbert***

Appendix C: Florida Institute Classroom Observation Scale Tally

FLORIDA INSTITUTE OF ART EDUCATION — CLASSROOM OBSERVATION SCALE

| | |
|---|---|
| Teacher Observed: | Date: (Feb. through May) |
| School: Master Tally | Lesson Objective: |
| Grade: | Media Used: |
| Observer: of all teacher responses (7) | Works of Art Used |

| Check if in Lesson PRE | POST | OBSERVED BEHAVIORS - TEACHER | COMMENTS BY OBSERVER |
|---|---|---|---|
| ~~4 teacher~~ | ~~7 teacher~~ | 1. The teacher noted visual elements and principles while discussing/analyzing works of art. | |
| 1 " | 4 " | 2. The teacher asked students to come up and point to the visual qualities. | |
| 4 " | 5 " | 3. The teacher helped build students' art vocabulary (e.g. writing words on board, using flash cards, etc). | |
| 2 " | 6 " | 4. The teacher related visual qualities of art works to other objects in the classroom, nature or other experience. | |
| 1 " | 5 " | 5. The teacher related the visual elements to the verbal expressiveness of the work. | |
| 0 " | 4 " | 6. The teacher asked students to discuss the meaning of a work of art. | |
| 2 " | 6 " | 7. The teacher provided information about the artist's life, the time period and the style of the work. | |
| 2 " | 5 " | 8. The teacher discussed the historical or cultural context of the work of art. | |
| | 1 " | 9. The teacher discussed aesthetic issues with the students. | |
| 1 " | 2 " | 10. The teacher provided activities to help students understand concepts from art history, criticism, or aesthetics (e.g., timeline, token response, big questions). | |

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| Check if in Lesson PRE | Check if in Lesson POST | OBSERVED BEHAVIORS - TEACHER | COMMENTS BY OBSERVER |
|---|---|---|---|
| 4 " | 7 | 11. The teacher used the concepts discussed to guide students' art making. | |
| 5 " | 7 " | 12. The teacher structured the art making activity to solve a specific artistic problem. | |
| 3 " | 6 " | 13. The teacher encouraged students to interpret and utilize concepts and techniques in non-imitative ways. | |
| 3 " | 7 " | 14. The teacher discussed the students' work in reference to concepts, elements, vocabulary and stated problem. | |
| — | — | 15. The teacher asked students to compare or contrast their artwork to the aesthetic qualities of the artwork studies in class. | |
| | | OBSERVED BEHAVIORS - STUDENTS | COMMENTS BY OBSERVER |
| 2 " | 7 " | 16. The students used art vocabulary to discuss the visual qualities of artwork. | |
| 1 " | 5 " | 17. The students used descriptive language to discuss the artwork (e.g., similes, metaphors). | |
| — | 1 " | 18. The students asked questions about the meaning of an artwork. | |
| 7 " | 6 " | 19. The students employed specific techniques in their own artworks. | other one was a drama production |
| — | 4 " | 20. The students related the visual qualities to the expressive qualities of their own artwork. | |
| — | 1 " | 21. The students evaluated their own artwork in terms of the objectives of the lesson. | |
| — | — | 22. The students gave reasons for their interpretation of the artwork studies in class. | |

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Appendix D: Institute Materials Release Letter

florida institute for art education

January 6, 1994

Deborah Herbert
2521 Northway Drive
Venice, FL. 34292

Dear Deborah:

This letter grants you permission to use materials from the Florida Institute for Art Education as part of your master's degree project. Please give appropriate credit to FIAE.

Best wishes.

Sincerely,

Nancy Roucher

Nancy Roucher
Co-Director



B-171-A
Florida State University • Art Education M.C.H.-123
Tallahassee, FL 32306-3014 • (904) 644-5474

# Appendix E: Description of DBAE Inservice Activities

## Description of DBAE Inservice Activities

Activity One: Participants will receive several prints of works of art that they will attempt to put into a chronological order in history, based on no other information than the image itself. Upon completion the dates of the works will be revealed and the order checked for accuracy. This exercise will teach that the viewer needs more information than the image alone to accurately discern historical fact and perspective. Upon completion of this activity participants will play an art history game that will reinforce the previous exercise by using map skills,historical references and a time-line with visual artifacts.

Activity Two: The participants will each be given a work of art to DESCRIBE in terms of the senses, then they will be asked to ANALYZE the work in terms of Formal and Technical Properties, and then finally they will be asked to give a written INTERPRETATION of the work.

Activity Three: The participants will take part in three aesthetics activities, the Token Response Game, Art, Not Art, Part Art Game and a Great Debate on exactly replicating a masterpiece for the mass market. All participants will verbally justify their reponses.

Activity Four: The participants will create an original work of art (Theme:trees) by choosing a word card with an adjective describing an emotion or state of being. The group will correctly identify the adjective by observing the work of art using Art Criticism skills to Describe, Analyze and Interpret its meaning.

Appendix F: Target Group Artwork Photograph

Target Group Artwork Based On Activity Four

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Appendix G: Teacher Education Center Activity Evaluation

TEACHER EDUCATION CENTER

*ACTIVITY EVALUATION*

ACTIVITY NAME: DBAE DATE(S): March 23, 94

YOUR COMMENTS ON THIS ACTIVITY ARE VERY IMPORTANT TO US.
PLEASE TAKE A FEW MOMENTS TO ANSWER THESE QUESTIONS.

4 = STRONGLY AGREE 3 = AGREE 2 = DISAGREE 1 = STRONGLY DISAGREE 0 = NO OPINION

Please circle one number for the first five questions:

| | | | | | |
|---|---|---|---|---|---|
| 1. The activity fulfilled its description or objectives. | (4) | 3 | 2 | 1 | 0 |
| 2. The activity was relevant to my needs and interests. | (4) | 3 | 2 | 1 | 0 |
| 3. The instructor/facilitator was knowledgeable and prepared. | (4) | 3 | 2 | 1 | 0 |
| 4. The participants had an opportunity to get involved and to ask questions. | (4) | 3 | 2 | 1 | 0 |
| 5. I feel prepared to apply what I learned in this activity. | (4) | 3 | 2 | 1 | 0 |

6. What I valued most about this activity:

Learning the DBAE, sharing ideas and experiences with others.

7. What I would like to see improved in this activity:

—

8. What I still need in addition to or as a follow-up to this activity.

To attend the Institute in July.

Other comments:

Workshop has been great. Filled with a new approach — to teaching ART!

THANK YOU! * PLEASE RETURN FORMS TO TEACHER EDUCATION CENTER via PONY MAIL *

Thanks!

TEACHER EDUCATION CENTER

*ACTIVITY EVALUATION*

ACTIVITY NAME: DBAE DATE(S): 3/23/93

YOUR COMMENTS ON THIS ACTIVITY ARE VERY IMPORTANT TO US.
PLEASE TAKE A FEW MOMENTS TO ANSWER THESE QUESTIONS.

4 = STRONGLY AGREE 3 = AGREE 2 = DISAGREE 1 = STRONGLY DISAGREE 0 = NO OPINION

Please circle one number for the first five questions:

| | | | | | |
|---|---|---|---|---|---|
| 1. The activity fulfilled its description or objectives. | (4) | 3 | 2 | 1 | 0 |
| 2. The activity was relevant to my needs and interests. | (4) | 3 | 2 | 1 | 0 |
| 3. The instructor/facilitator was knowledgeable and prepared. | (4) | 3 | 2 | 1 | 0 |
| 4. The participants had an opportunity to get involved and to ask questions. | (4) | 3 | 2 | 1 | 0 |
| 5. I feel prepared to apply what I learned in this activity. | (4) | 3 | 2 | 1 | 0 |

6. What I valued most about this activity: Inspiration from Debbie & other teachers!

7. What I would like to see improved in this activity: It could be longer.

8. What I still need in addition to or as a follow-up to this activity. Practice.

Other comments: Great

THANK YOU! * PLEASE RETURN FORMS TO TEACHER EDUCATION CENTER via PONY MAIL *

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## TEACHER EDUCATION CENTER

*ACTIVITY EVALUATION*

ACTIVITY NAME: DBAE DATE(S): 3/23/94

YOUR COMMENTS ON THIS ACTIVITY ARE VERY IMPORTANT TO US.
PLEASE TAKE A FEW MOMENTS TO ANSWER THESE QUESTIONS.

4 = STRONGLY AGREE 3 = AGREE 2 = DISAGREE 1 = STRONGLY DISAGREE 0 = NO OPINION

Please circle one number for the first five questions:

| | | | | | |
|---|---|---|---|---|---|
| 1. The activity fulfilled its description or objectives. | (4) | 3 | 2 | 1 | 0 |
| 2. The activity was relevant to my needs and interests. | (4) | 3 | 2 | 1 | 0 |
| 3. The instructor/facilitator was knowledgeable and prepared. | (4) | 3 | 2 | 1 | 0 |
| 4. The participants had an opportunity to get involved and to ask questions. | (4) | 3 | 2 | 1 | 0 |
| 5. I feel prepared to apply what I learned in this activity. | (4) | 3 | 2 | 1 | 0 |

6. What I valued most about this activity:
The activities (Museum + tree especially) that Deborah shared with us.

7. What I would like to see improved in this activity:
It's perfect.

8. What I still need in addition to or as a follow-up to this activity.
The Summer Institute

Other comments:

THANK YOU! * PLEASE RETURN FORMS TO TEACHER EDUCATION CENTER via PONY MAIL *

## TEACHER EDUCATION CENTER

*ACTIVITY EVALUATION*

ACTIVITY NAME: DB.AE. Workshop DATE(S): 3/23/94

YOUR COMMENTS ON THIS ACTIVITY ARE VERY IMPORTANT TO US.
PLEASE TAKE A FEW MOMENTS TO ANSWER THESE QUESTIONS.

4 = STRONGLY AGREE 3 = AGREE 2 = DISAGREE 1 = STRONGLY DISAGREE 0 = NO OPINION

Please circle one number for the first five questions:

| | | | | | |
|---|---|---|---|---|---|
| 1. The activity fulfilled its description or objectives. | (4) | 3 | 2 | 1 | 0 |
| 2. The activity was relevant to my needs and interests. | (4) | 3 | 2 | 1 | 0 |
| 3. The instructor/facilitator was knowledgeable and prepared. | (4) | 3 | 2 | 1 | 0 |
| 4. The participants had an opportunity to get involved and to ask questions. | (4) | 3 | 2 | 1 | 0 |
| 5. I feel prepared to apply what I learned in this activity. | (4) | 3 | 2 | 1 | 0 |

6. What I valued most about this activity:

Perspective of master works leading to feelings of human condition.

7. What I would like to see improved in this activity:

More Time.

8. What I still need in addition to or as a follow-up to this activity.

Summer Workshop.

Other comments:

Thank You!

THANK YOU! • PLEASE RETURN FORMS TO TEACHER EDUCATION CENTER via PONY MAIL •

## TEACHER EDUCATION CENTER

*ACTIVITY EVALUATION*

ACTIVITY NAME: DBAE DATE(S): 3-23-94

YOUR COMMENTS ON THIS ACTIVITY ARE VERY IMPORTANT TO US.
PLEASE TAKE A FEW MOMENTS TO ANSWER THESE QUESTIONS.

4 = STRONGLY AGREE 3 = AGREE 2 = DISAGREE 1 = STRONGLY DISAGREE 0 = NO OPINION

Please circle one number for the first five questions:

| | | | | | |
|---|---|---|---|---|---|
| 1. The activity fulfilled its description or objectives. | (4) | 3 | 2 | 1 | 0 |
| 2. The activity was relevant to my needs and interests. | (4) | 3 | 2 | 1 | 0 |
| 3. The instructor/facilitator was knowledgeable and prepared. | (4) | 3 | 2 | 1 | 0 |
| 4. The participants had an opportunity to get involved and to ask questions. | (4) | 3 | 2 | 1 | 0 |
| 5. I feel prepared to apply what I learned in this activity. | (4) | 3 | 2 | 1 | 0 |

6. What I valued most about this activity:
QUALITY SPEAKERS WHO KNOW THEIR INFORMATION

7. What I would like to see improved in this activity:
MORE TIME FOR MORE INFORMATION

8. What I still need in addition to or as a follow-up to this activity.

Other comments:
Thank you!

THANK YOU! * PLEASE RETURN FORMS TO TEACHER EDUCATION CENTER via PONY MAIL *

TEACHER EDUCATION CENTER

*ACTIVITY EVALUATION*

ACTIVITY NAME: OSAE DATE(S): 3/2-12

YOUR COMMENTS ON THIS ACTIVITY ARE VERY IMPORTANT TO US.
PLEASE TAKE A FEW MOMENTS TO ANSWER THESE QUESTIONS.

4 = STRONGLY AGREE 3 = AGREE 2 = DISAGREE 1 = STRONGLY DISAGREE 0 = NO OPINION

Please circle one number for the first five questions:

| | | | | | |
|---|---|---|---|---|---|
| 1. The activity fulfilled its description or objectives. | (4) | 3 | 2 | 1 | 0 |
| 2. The activity was relevant to my needs and interests. | (4) | 3 | 2 | 1 | 0 |
| 3. The instructor/facilitator was knowledgeable and prepared. | (4) | 3 | 2 | 1 | 0 |
| 4. The participants had an opportunity to get involved and to ask questions. | (4) | 3 | 2 | 1 | 0 |
| 5. I feel prepared to apply what I learned in this activity. | (4) | 3 | 2 | 1 | 0 |

6. What I valued most about this activity:
Ideas were exchanged which allowed me to better understand how to intergrate other academic areas into art

7. What I would like to see improved in this activity:
To have art teachers meeting with regular teachers at same time.

8. What I still need in addition to or as a follow-up to this activity.
Further OSAE instruction

Other comments:
+

THANK YOU! • PLEASE RETURN FORMS TO TEACHER EDUCATION CENTER via PONY MAIL •

## TEACHER EDUCATION CENTER

*ACTIVITY EVALUATION*

ACTIVITY NAME: DARE DATE(S): 2-27-94

YOUR COMMENTS ON THIS ACTIVITY ARE VERY IMPORTANT TO US.
PLEASE TAKE A FEW MOMENTS TO ANSWER THESE QUESTIONS.

4 = STRONGLY AGREE 3 = AGREE 2 = DISAGREE 1 = STRONGLY DISAGREE 0 = NO OPINION

Please circle one number for the first five questions:

| | | | | | |
|---|---|---|---|---|---|
| 1. The activity fulfilled its description or objectives. | (4) | 3 | 2 | 1 | 0 |
| 2. The activity was relevant to my needs and interests. | (4) | 3 | 2 | 1 | 0 |
| 3. The instructor/facilitator was knowledgeable and prepared. | (4) | 3 | 2 | 1 | 0 |
| 4. The participants had an opportunity to get involved and to ask questions. | 4 | 3 | 2 | 1 | 0 |
| 5. I feel prepared to apply what I learned in this activity. | (4) | 3 | 2 | 1 | 0 |

6. What I valued most about this activity:

Hands on, things to take home

7. What I would like to see improved in this activity:

8. What I still need in addition to or as a follow-up to this activity.

Other comments:

THANK YOU! • PLEASE RETURN FORMS TO TEACHER EDUCATION CENTER via PONY MAIL •

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Appendix H: DBAE Inservice Workshop Effectiveness Survey

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DBAE INSERVICE WORKSHOP
EFFECTIVENESS SURVEY

Please rate the workshop in the following areas using the four-point scales provided (1=LOW, 4=HIGH) Please circle your rating.

1. The goals of the inservice workshop were stated so that I understood its purpose and my role as a participant.

   1 2 3 (4)

2. The four content areas of the DBAE philosophy were clearly presented.

   1 2 3 (4)

3. The activities clearly represented the content areas and provided practice using new skills.

   1 2 3 (4)

4. The speakers shared information that seems relevant to my teaching situation.

   1 2 3 (4)

5. The materials were well presented.

   1 2 3 (4)

6. The follow-up assignment was clearly stated and the materials were provided for implementaion.

   1 2 3 (4)

7. Connections were made to the district curriculum that enhance my understanding of the DBAE objectives.

   1 2 3 (4)

8. I would recommend this training to other art teachers unfamilar with DBAE.

   1 2 3 (4)

COMMENTS:

a great experience!

DBAE INSERVICE WORKSHOP
EFFECTIVENESS SURVEY

Please rate the workshop in the following areas using the four-point scales provided (1=LOW, 4=HIGH) Please circle your rating.

1. The goals of the inservice workshop were stated so that I understood its purpose and my role as a participant.

   1 2 3 (4)

2. The four content areas of the DBAE philosophy were clearly presented.

   1 2 3 (4)

3. The activities clearly represented the content areas and provided practice using new skills.

   1 2 3 (4)

4. The speakers shared information that seems relevant to my teaching situation.

   1 2 3 (4)

5. The materials were well presented.

   1 2 3 (4)

6. The follow-up assignment was clearly stated and the materials were provided for implementaion.

   1 2 3 (4)

7. Connections were made to the district curriculum that enhance my understanding of the DBAE objectives.

   1 2 3 (4)

8. I would recommend this training to other art teachers unfamilar with DBAE.

   1 2 3 (4)

COMMENTS:

DBAE INSERVICE WORKSHOP
EFFECTIVENESS SURVEY

Please rate the workshop in the following areas using the four-point scales provided (1=LOW, 4=HIGH) Please circle your rating.

1. The goals of the inservice workshop were stated so that I understood its purpose and my role as a participant.

   1 2 3 (4)

2. The four content areas of the DBAE philosophy were clearly presented.

   1 2 3 (4)

3. The activities clearly represented the content areas and provided practice using new skills.

   1 2 3 (4)

4. The speakers shared information that seems relevant to my teaching situation.

   1 2 3 (4)

5. The materials were well presented.

   1 2 3 (4)

6. The follow-up assignment was clearly stated and the materials were provided for implementaion.

   1 2 3 (4)

7. Connections were made to the district curriculum that enhance my understanding of the DBAE objectives.

   1 2 3 (4)

8. I would recommend this training to other art teachers unfamilar with DBAE.

   1 2 3 (4)

COMMENTS:

DBAE INSERVICE WORKSHOP
EFFECTIVENESS SURVEY

Please rate the workshop in the following areas using the four-point scales provided (1=LOW, 4=HIGH) Please circle your rating.

1. The goals of the inservice workshop were stated so that I understood its purpose and my role as a participant.

   1 2 3 (4)

2. The four content areas of the DBAE philosophy were clearly presented.

   1 2 3 (4)

3. The activities clearly represented the content areas and provided practice using new skills.

   1 2 3 (4)

4. The speakers shared information that seems relevant to my teaching situation.

   1 2 3 (4)

5. The materials were well presented.

   1 2 3 (4)

6. The follow-up assignment was clearly stated and the materials were provided for implementaion.

   1 2 3 (4)

7. Connections were made to the district curriculum that enhance my understanding of the DBAE objectives.

   1 2 3 (4)

8. I would recommend this training to other art teachers unfamilar with DBAE.

   1 2 3 (4)

COMMENTS:

DBAE INSERVICE WORKSHOP
EFFECTIVENESS SURVEY

Please rate the workshop in the following areas using the four-point scales provided (1=LOW, 4=HIGH) Please circle your rating.

1. The goals of the inservice workshop were stated so that I understood its purpose and my role as a participant.

   1 2 3 (4)

2. The four content areas of the DBAE philosophy were clearly presented.

   1 2 3 (4)

3. The activities clearly represented the content areas and provided practice using new skills.

   1 2 3 (4)

4. The speakers shared information that seems relevant to my teaching situation.

   1 2 3 (4)

5. The materials were well presented.

   1 2 3 (4)

6. The follow-up assignment was clearly stated and the materials were provided for implementaion.

   1 2 3 (4)

7. Connections were made to the district curriculum that enhance my understanding of the DBAE objectives.

   1 2 3 (4)

8. I would recommend this training to other art teachers unfamilar with DBAE.

   1 2 3 (4)

COMMENTS:

DBAE INSERVICE WORKSHOP
EFFECTIVENESS SURVEY

Please rate the workshop in the following areas using the four-point scales provided (1=LOW, 4=HIGH) Please circle your rating.

1. The goals of the inservice workshop were stated so that I understood its purpose and my role as a participant.

   1 2 3 (4)

2. The four content areas of the DBAE philosophy were clearly presented.

   1 2 3 (4)

3. The activities clearly represented the content areas and provided practice using new skills.

   1 2 3 (4)

4. The speakers shared information that seems relevant to my teaching situation.

   1 2 3 (4)

5. The materials were well presented.

   1 2 3 (4)

6. The follow-up assignment was clearly stated and the materials were provided for implementaion.

   1 2 3 (4)

7. Connections were made to the district curriculum that enhance my understanding of the DBAE objectives.

   1 2 3 (4)

8. I would recommend this training to other art teachers unfamilar with DBAE.

   1 2 3 (4)

COMMENTS:

I would like to see more DBAE workshops.

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DBAE INSERVICE WORKSHOP
EFFECTIVENESS SURVEY

Please rate the workshop in the following areas using the four-point scales provided (1=LOW, 4=HIGH) Please circle your rating.

1. The goals of the inservice workshop were stated so that I understood its purpose and my role as a participant.

   1 2 3 (4)

2. The four content areas of the DBAE philosophy were clearly presented.

   1 2 3 (4)

3. The activities clearly represented the content areas and provided practice using new skills.

   1 2 3 (4)

4. The speakers shared information that seems relevant to my teaching situation.

   1 2 3 (4)

5. The materials were well presented.

   1 2 3 (4)

6. The follow-up assignment was clearly stated and the materials were provided for implementaion.

   1 2 3 (4)

7. Connections were made to the district curriculum that enhance my understanding of the DBAE objectives.

   1 2 3 (4)

8. I would recommend this training to other art teachers unfamilar with DBAE.

   1 2 3 (4)

COMMENTS:

Appendix I: Sample Student Artwork From Teacher "B" Post Observation

A. "Outerspace Feeling"

B. "Happy"

C. "Rainbow Feeling"

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C. "Rainbow Feeling"

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Appendix J: Sample Student Artwork From Video Lesson by TMH Students

A. " Save the Whales"

B. " I Work at Publix"

A. "Save the

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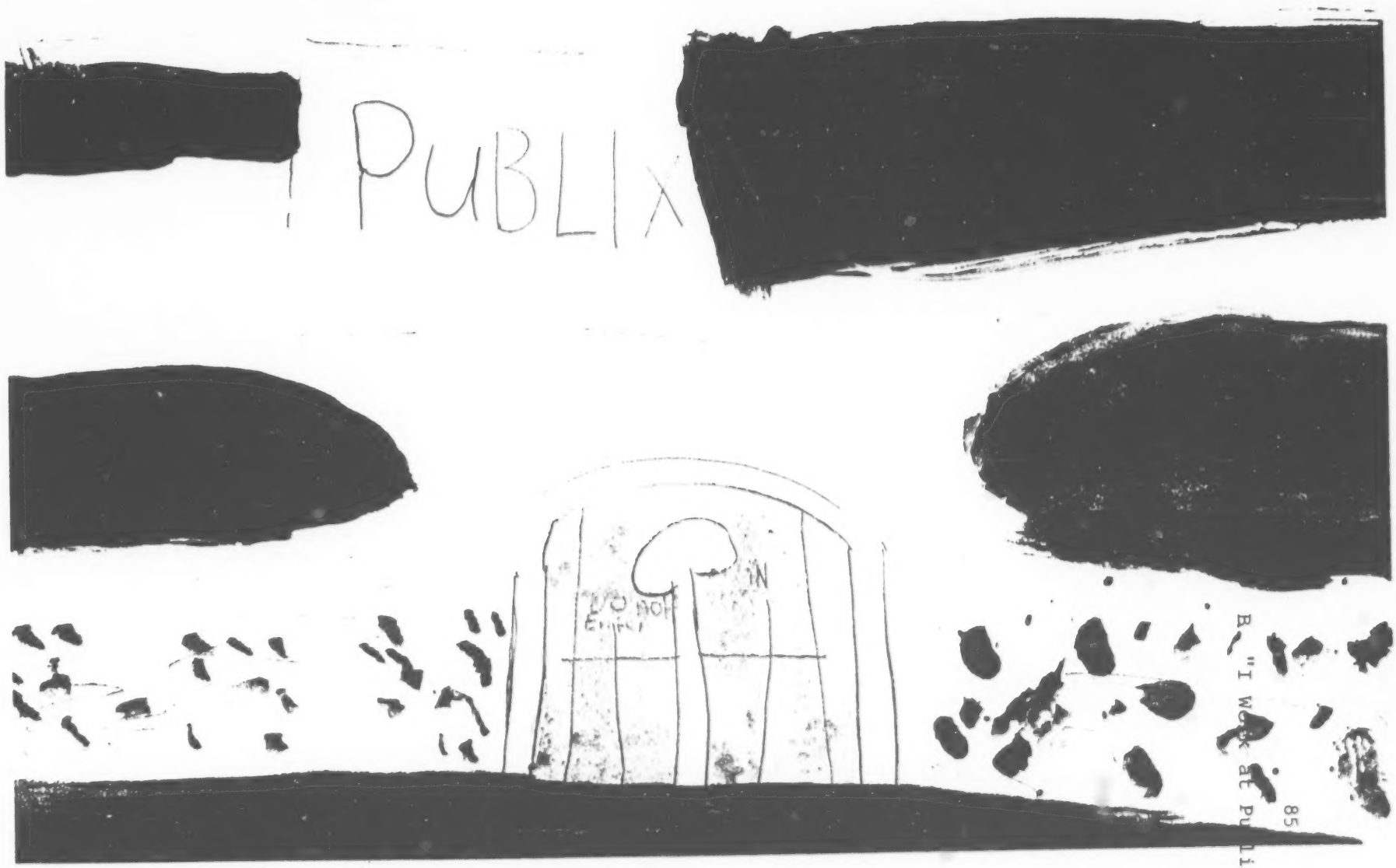




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Appendix K: Practicum Summary Letters to Principals

May 20, 1994

TO: Mr. Fred Diehl
RE: Practicum project
FROM: Deborah Herbert
CC: Martha Galvin
Mary Henderson

Dear Mr. Diehl,

Once again I would like to thank you for allowing Martha Galvin the opportunity to receive the substitute day for DBAE inservice training. Our session went very well, all participants rated the activities with top scores. Guest speakers from the museum and state institute were very helpful in sharing theory and classroom connections.

As you know, I observed Ms. Galvin on two occasions, once prior to the inservice, and finally after the training session to observe a DBAE lesson. During our coaching conversation, it is apparent that Ms. Galvin has absorbed much from the inservice and handout materials. The lesson I observed reflected improved critical thinking questions such as (to first grade students), " Describe lines that you could use in your abstract painting that would show confusion" and "What kind of shapes are *stiff feeling* and why?" The lesson on abstract painting contained elements of history, both of the artist and time period, good art criticism inquiry and excellent art production. The classroom environment was improved by good use of art reproductions by Vasily Kandinsky and by a large art history time-line. Attention was directed to the prints often during class discussion. Ms. Galvin noted she will pursue more aesthetic questions dealing with the issue of whether abstract art is a good way to express feelings in the next lesson.

Ms. Galvin would further benefit from the full two week DBAE Institute this summer. Although our time together was limited she has shown great improvement in beginning to implement DBAE in her classroom.

Thank you once again for your assistance with this practicum project and for investing in Ms. Galvins' professional growth.

Sincerely,

Deborah Herbert
2521 Northway Dr.
Venice, Fl. 34292

TO: Ms. White-Davis
FROM: Deborah Herbert
RE: Practicum project
CC: Suellen Taylor
Mary Henderson

Dear Ms. White-Davis,

I would like to thank you again for making it possible for Sue Ellen Taylor to be a part of the target group for my practicum, and for allowing her to attend the DBAE training session. As you know, I observed Ms. Taylor on two occassions, both before and after the inservice. It is apparent by the difference between both observations and conversation with Ms. Taylor , that she made some positive changes in art instruction and DBAE implementation.
There was noted improvement in classroom environment, with increased usage of art prints and an art history time-line. The art prints directly related to Ms. Taylor's lesson on collage and the idea of art as a means of communicating. An effective review of the lesson art vocabulary and art history took place, as well as improved critical thinking questioning. Students were asked to share a message that Romare Beardons' "Blue Interior" might contain, as well as give a plausible interpretation for African American figures in the work that had white hands. Students were also asked to create a visual as well as written message with their collages.
I found the students totally engaged in this lesson. Ms. Taylors classroom DBAE implementation skills are improving, and I think she would benefit greatly from the full two week DBAE institute this summer.

Thank you again for helping me out with this practicum project, and also for investing in Ms. Taylors' professional growth.
Sincerely,

Deborah Herbert
2521 Northway Drive
Venice, Fl. 34292

TO: Ms. Brenda Meiners
FROM: Deborah Herbert
RE: Practicum Project
CC: Debbie Momeyer
Mary Henderson

Dear Ms. Meiners,

Thank you once again for allowing Debbie Momeyer to participate in the DBAE training session I offered and also for allowing me to visit her classroom for observations. The training session went well, with all participants evaluating the activities and materials with the highest scores. I have also observed Ms. Momeyer after the training session to gage the degree of DBAE content she was able to apply to her teaching situation.

I was very pleased to see the quality DBAE strategies used in the lesson I observed. The class I observed was made up of seven older TMH students. Ms. Momeyer used several art prints to engage the students in a discussion about sculptural forms from around the world. She effectively used critical thinking questions such as, "Is the texture of this sculpture rough or smooth?" and "Does this sculpture look happy or sad? Why?". Art history was presented at an appropriate level as well as elements of art criticism during the discussion. Students were asked to think about what kind of SCULPTURE they would create from clay. The follwing activity was the production component of the lesson. Ms. Momeyer improved the classroom environment by excellent use of art prints and her questioning strategies. Her students were totally engaged and excited about the problem they were to solve.

Ms. Momeyer and her students would benefit greatly if she attended the full two week DBAE art institute this summer, however, I am very pleased with the amount and quality of change evidenced through this practicum project.

Thank you again for investing in Ms. Momeyer's professional growth, her students are winners as well!

Sincerely,

Deborah Herbert
2521 Northway Drive
Venice, Fl. 34292

TO: Mr. Lowell Hockett
FROM: Deborah Herbert
RE: Practicum Project
CC: Charlotte Adams
Mary Henderson

Dear Mr. Hockett,

I would like to thank you again for allowing Charlotte Adams to be a part of my practicum target group. She was a very active participant during the inservice, and rated the experience highly. As you know, I observed Ms. Adams both before and after the training session. It is apparent by both observations and conversation with Ms. Adams that a great deal was learned through the training, and applied in her instruction.
Classroom environment was improved by an increased use of art prints and critical thinking questions such as; "What feelings are in this painting ?" and "What symbols or objects express love to you ?". The art prints chosen directly related to the production component on miniature art that expressed a feeling of love. Ms. Adams also used an Art Cafe tape and created an extended lesson application for her students. The resulting products showed correct student applications of the concept of near and far in a work of art. I think Ms. Adams would benefit greatly from attending the full two week DBAE training.

Thank you again for helping me complete this practicum project, and for investing in Ms. Adams professional growth.
Sincerely,

Deborah Herbert
2521 Northway Drive
Venice, Fl. 34292

TO: Mr. Emile Quinn
FROM: Deborah Herbert
RE: Practicum Project
CC: Barbara Sirpilla
Mary Henderson

Dear Mr. Quinn,

Thank you once again for allowing Barbara Sirpilla the opportunity to participate in the DBAE training workshop I offered as part of my practicum project. All the teachers involved rated the activities and materials highly, and Ms. Sirpilla was an enthusiastic participant. As you know, I observed Ms. Sirpilla both before and after the workshop to gage the degree of DBAE skills implemented in her instruction. I was very pleased to note a tremendous difference in the quality and content of the instruction concerning the use of art history, art criticism and aesthetics.

I was fortunate enough to conduct the second observation during a team teaching lesson with Ms. Brown and Ms. Sirpilla. The media had been transformed into a " museum", including well prepared fourth and fifth grade "docents". Students were assigned into cooperative groups and asked to answer a variety of critical thinking questions such as, "Which one of these portraits is of someone you would most likely see on the street today ?" and "Which sculpture has the most negative space ?" The students were very excited about this particular activity, lesson three in a larger unit based upon the video "Please Don't Eat the Pictures".

It is obvious by the scope and content of this unit and team teaching effort, that Ms. Sirpilla has made maximum use of the information received at the DBAE workshop. The two week summer DBAE institute will serve to stengthen these skills and give her a solid base in DBAE theory and implementation. I want to again thank you for investing in Ms. Sirpillas' professional growth, and for helping make this a successful practicum project!

Sincerely,

Deborah Herbert
2521 Northway Drive
Venice, Fl.

TO: Mr. Robert Early
FROM: Deborah Herbert
RE: Practicum Project
CC: Alice Sciarnno
Mary Henderson

Dear Mr. Early,

Thank you once again for allowing Alice Sciarnno to complete a full day of DBAE training as a part of my practicum project. As you know, I also observed Ms. Sciarnno both before and after the workshop to gage the degree of DBAE strategies she was able to incorporate in her art instruction. I am pleased to tell you there was a notable change in both classroom environment and questioning strategies after the training took place.

The lesson I observed was started with a terrific opening line (which I will use in the future as well!). Ms. Sciarnno held up a print, Frederick Remingtons' "The Indian Scout" and asked the students to imagine the painting was in a special book...and to imagine what the sentences under the painting would say. This questioning strategy left students with the option to interpret the work or to use other art criticism skills. Student responses were often nearly poetic. The expressive content of the work was discussed by the class as well as more technical aspects of the painting. A brief discussion about the artist was also included. Ms. Sciarnno then led the students into a review of the color wheel and the use of monochromatic colors (as in the print). Other print examples of artists use of monochromatic colors were also displayed and discussed. Students were asked to solve the problem of drawing and painting a figure using a monochromatic color scale. The class was highly motivated and I found every student engaged in the activity.

Ms. Sciarnno has begun to weave the elements of art history, criticism, aesthetics and production together to create rich and stimulating instruction. The two week institute will provide the foundation she needs to strengthen these skills. Thank you for investing in Ms. Sciarnnos' professional growth, and for your assistance with this practicum project.

Sincerely,

Deborah Herbert
2521 Northway Drive
Venice, Fl. 34292

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TO: Mrs. Linda Nook
FROM: Deborah Herbert
RE: Practicum Project
CC: Kim Seidell
Mary Henderson

Dear Mrs. Nook,

Thank you once again for allowing Kim Seidell the opportunity to attend the DBAE training session I offered as part of my practicum project. The activities, materials and speakers all received highest ratings on the evaluations, and Ms. Seidell was an enthusiastic participant. As you know, I observed Ms. Seidell both before and after the workshop to gage the degree of DBAE instructional skills implemented in her classroom instruction.

The first lesson I observed was strictly a production oriented lesson, with the primary skills being gesture drawing and human proportion. The second lesson I had the pleasure of observing contained elements of art history, art criticism and production. The classroom environment was improved by the use of a reproduction on the overhead of Lichtenstein's "Keds", and by effective use of critical thinking questioning strategies while students studied the image. Students were told the name of the image and asked to think of their own version of a title. Student responses varied and ranged from "Sneakers", "Black and White Flag" and "Fast!". A critical analysis of the types of lines and shapes used by the artist followed, students were asked to come up and point out their observations. The production component of the lesson centered on the students focusing their attention on the lines and shapes of their own sneakers or shoes. Students were immediately engaged and used excellent analysis skills for first grade students.

The following activty was to include the use of the students choice of color using paint. A discussion about choices and aesthetic qualities was surely to follow!

Ms. Seidell incorporated many effective DBAE strategies in this lesson. I am sure her attendance at the two week summer DBAE institute would further enhance her instruction and give her a strong foundation in DBAE theory and content.

I would like to again thank you for investing in Ms. Seidells' professional growth and for helping make this practicum project a success! The students at Fruitville School are the ultimate winners! Thank you again.

Sincerely,

Deborah Herbert
2521 Northway Drive,
Venice, Fl. 34292

Appendix L: Final Participants Letter

Dear

This is a final thank you for your participation and help in the implementation of my practicum. You were very kind to allow me into your classroom to visit, and you weren't even bothered by all the notes I took! I found that all participants showed improvement in DBAE instruction after the full day workshop. Everyone used works of art as the foundation for their lesson, and a variety of universal themes were used as the overiding "big idea". Good job!!! Every participant utilized polar pair questions at some point in their lesson, and students readily answered with the appropriate responses.

Every lesson started with a group discussion using visual analysis of the work of art. I found in all cases that students definitely had something to contribute when works of art are explored. The lessons all contained elements of art history, art criticism and production.

All participants need further assistance in leading a discussion based on aesthetic questions. A simple way to initiate an aesthetic discussion is to ask if this is a good work of art and why ? Rephrasing what a student says, such as, "so you are saying this is a good work of art because the artist showed emotions, some famous philosophers have thought that as well", will help everyone hear and better understand what is said. This method will also prompt other students to respond. Remember that the big aesthetic questions deal with: What is Art? What is beautiful? What is good art? What is good art criticism? etc...

These concepts and more will be covered in depth at the summer DBAE institute, I hope to see you there!

I hope you enjoyed learning more about DBAE, I will continue to assist you if you have any future questions or needs. Remember, you may contact me via the district bulletin board service or by phone (488-4485).

Thank you again for your help, and have a great summer!

Sincerely,

Deborah Herbert

Appendix M: Final BBS Communication From Practicum Mentor

Printed by: **SAILOR'S LOG** Thursday, June 2, 1994 10:26:50 PM
Title: **DBAE Practicum Project** Page 1 of 1

Thursday, June 2, 1994 4:38:55 PM
Message

**From:** Mary Henderson
**Subject:** DBAE Practicum Project
**To:** Debbie Herbert
**Cc:** Nancy Roucher

Just wanted you to know how much I appreciate the work you have done this year for art education. . .

I just read your final letters to the principals of the practicum participants. The letters were nicely composed. Each letter focused specifically on the individual participant and the lesson you observed.

Thank you for EVERYTHING, Debbie.

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Attachments

Inservice Training Session Agenda, Pretest
and Supplementary Institute Handouts

# DBAE INSERVICE DAY
# AGENDA
**MARCH 23, 1994**

**8:30.....INTRODUCTIONS AND OVERVIEW OF THE DAY**

**8:45- 9:45 ....GUEST SPEAKER: OVERVIEW OF THE HISTORY AND CONTENT OF DBAE**

**9:45-10:30... ACTIVITIES ONE AND TWO DEALING WITH ART HISTORY AND ART CRITICISM**

**10:30- 10:45...BREAK**

**10:45- 11:45...ACTIVITIES THREE AND FOUR, AESTHETICS AND ART PRODUCTION**

**11:45- 12:00...OVERVIEW OF DBAE CONTENT AND CURRICULUM INTEGRATION**

**12:00- 1:00....LUNCH**

**1:00- 2:00.. GUEST SPEAKER PRESENTATION: MUSEUM/SCHOOL PARTNERSHIPS AND THE ORIGINAL WORKS OF ART**

**2:00- 2:20...ASSESSMENT AND DBAE**

**2:20- 2:30...BREAK**

**2:30- 3:15...DBAE CURRICULUM, VIDEO AND FOLLOW-UP ACTIVITIES, QUESTIONS.**

***THANK YOU, NEW FRIENDS, FOR BEING A PART OF THIS PRACTICUM PROJECT...YOU ARE ALL TERRIFIC!***

## D.B.A.E. INSERVICE PRETEST

NAME_____

Grade Level_____

Previous knowledge of D.B.A.E. is (circle one) non-existent, minimal, extensive.

The letters DBAE stand for?

_____

_____

The four content areas of DBAE are?_____

_____

_____

_____

The major private sector catalyst for National DBAE information and training has come from?_____

_____

_____

True or False? DBAE is a highly structured, prescriptive method of teaching.

Please indicate in the space below what you hope to achieve from this inservice training.

# Introduction to Aesthetic Scanning

I. **Aesthetic Scanning** - an entry strategy to a work of art

II. **Scanning as a preparation**
- A. For acquiring knowledge about the work of art
- B. For producing aesthetic objects
- C. For interpretation of a work of art
- D. For criticism

III. **Properties of aesthetic objects**

A. **Sensory Properties** - we perceive parts
Information is perceived through the senses.
In viewing works of art/nature, we first perceive those things which affect our senses of sight, hearing, touch, taste, and smell

B. **Formal Properties** - we relate the parts
The formal properties are the way in which the artist or nature has arranged or put together the sensory properties to form the whole work.

C. **Technical Properties**
Technical properties refer to the skill, technique or craftsmanship evident in a work of art. Technical properties apply less to nature than they would a work of art.

D. **Expressive Properties** - we apply meanings, values, or feelings
Works of art/nature may express human import (meanings, values, feelings). We derive meaning from works of art/nature based on our perceptions of the sensory and formal properties of the work and from our own experiences.

IV. **Application to the Classroom**
- A. Questioning Strategies
- B. Analysis
- C. Descriptive Language
- D. Speaking and Writing

Compiled by: Nancy Roucher based on the work of Harry S. Broudy

# A Guide For Teachers: SCANNING WORKS OF ART

*By Nancy Roucher*

**PASTE POSTCARD HERE**
***STARRY NIGHT***
**VINCENT VAN GOGH**

***Scanning*** offers a method for systematically looking at art with students. Use the suggested questions and observations as a guide; you may wish to add others. Remember to adapt the questions to your student's vocabulary, previous experience, and to the specific work of art.

The questioning format will encourage students to offer a variety of responses. Reinforce the idea that everyone's perception is permissible as long as they are willing to point out what they are describing in the picture and to give reasons for their answer.

Students can verify their opinions by researching the artist, work, and context.

Scanning is not cursory, but an in-depth experience like a *cat scan*. The goal is to help students see many possibilities and viewpoints by identifying, comparing, contrasting, analyzing, and interpreting the images created by artists. This inquiry develops perceptual and thinking skills and gives students access to the feelings, ideas, and values that the major traditions of art communicate.

A good way to begin is to first engage students with the work, perhaps by simply asking them what they see. You may want to spend some time describing the subject matter or their first impressions. Then it is important to move past the literal to the expressive or possible meaning of the work.

The scanning questions are organized by categories. Sensory elements are color, line, texture, shape, space. Formal elements reveal how the artist organizes the sensory qualities. Technical elements deal with the artist's skill, media used, and facts about the artist's life and history of time. Expressive elements are concerned with the meaning of the work, literally, symbolically, and metaphorically. The questions are designed to interrelate, so that students can see how the sensory, formal, and technical elements influence the expressiveness or general image of the work.

For example, after describing the scene, in "The Starry Night" by Vincent Van Gogh, students can be asked: What kind of night is this? Is it magical or frightening? real or imaginary? moving or still? (expressive) What do you see that makes you think it is magical? What effect do the swirling colors have? (sensory) What colors do you see? Are they light or dark? exciting or dull? How many swirling lines do you see? Why did the artist repeat them? Point out that this is one way the artist balances the painting. (formal) How do you think he made the texture so thick? (technical)

These questions help the students discover how the choice of blue and yellow swirling line, repetition and asymmetrical balance, and the artist's use of the palette knife create the effect of a magical, special night.

Of course, you may begin with any of the elements in scanning a work of art depending on your purpose. It is important to study the painting in advance and plan a series of questions that address various aspects of the painting. For example, it is not necessary to ask every question about color before moving on to discuss other elements. Let the responses of the students be your guide. With practice, students will be able to discuss each characteristic of a picture and see the relationship between elements.

Scanning moves students past the stereotypical *I like it! I don't like it!* to an informed response. They have learned to "see" with the sensitivity and understanding of an artist.

*Florida Institute for Art Education 1982*

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# SENSORY
## QUALITIES WHICH APPEAL TO OUR SENSES

### *Color*
***Hue, value, intensity of pigment***

1. What color is used the most?
2. How many different colors have been used?
3. Is the general coloring in the painting strong/weak; bold/shy; primary/secondary; warm/cool; fast/slow? (Think of other polar pairs to use.)
4. How many different shades or tints of one color do you see?
5. Do the colors tell the time of day or season?
6. Are there more light or more dark colors in the picture? Do the light areas or dark areas stand out most?
7. Point out where colors are repeated within the picture.
8. Does the artist use color to show distance?
9. Did the artist use color to make something in particular stand out? How? (Point out and ask why they think the artist did this.)
10. Does the color used on a particular shape or surface make that surface look flat, rounded, or appear to have more than one side?
11. How do the colors affect the mood of the painting: Sunny/ stormy; happy/sad; shy/bold.

### *Line*
***Series of connected points which are or appear to be continuous***

1. What kinds of lines do you see in the picture, straight or curved?
2. Where do you see straight lines? Curved lines? Do you see any other kinds of lines?
3. Are most of the lines in the picture vertical, horizontal, or diagonal? Point these out.
4. Do you see thick or thin lines? Long or short lines?
5. Are the lines deep/bold or shallow/light; jagged/ smooth; continuous/broken; moving/still?
6. What kind of line stands out the most in the picture?
7. Do you see repeated lines? (Repetition of thick, thin, horizontal, curvy, any kind of line.)
8. Sometimes artists create imaginary line directions (lines not actually drawn) in the direction a person is staring, talking, pointing, etc., or by the formation of imaginary lines created by shape. Does this picture have any imaginary lines?

### *Texture*
***The actual and/or visual feel of a surface***

1. Do you see lots of different textures within this particular picture? (Compare several different textures with the picture.)
2. Does the texture look: Thick/thin; lush/sparse; bumpy/even; coarse/fine; hard/soft; light/heavy; warm/cold; rough/smooth? Why?
3. Do you see anything that would feel sharp, prickly, soft, slick, sticky, rippled, etc.?
4. Why did the artist use different textures for different things?
5. Does the artist use color or line to show texture? How?

### *Shape*
***Area enclosed by outline: organic (curved); geometric (angled)***

1. Are most of the shapes organic (natural or curved) or geometric (angular or straight)?
2. Are most fo the shapes large or small? Round, square, triangular, open, closed?
3. What other shapes do you find in the picture? (Ovals, circles, squares, triangles, others?)
4. What shape is repeated most throughout the picture?
5. Do you see any shapes that overlap?

### *Space*
***The relative position of two and three dimensional objects in distance and levels to each other. Also: positive space (the real space that an object occupies; negative space (the absence of mass in empty space)***

1. Is the picture full or empty? What takes up the most space in the picture... the subject matter or the background space?
2. How does the artist depict objects in the foreground? Large/ small; high/low; near/far? In the background?
3. Is there more space or more subject matter in the picture? (Why did the artist leave so much space around the figure or the object?)
4. Does the picture show distance?
5. Is there more vertical or horizontal space in the picture?
6. Can you find the negative space in the picture? The positive space?

# FORMAL
# STRUCTURE OR ORGANIZATIONAL
# PROPERTIES OF A WORK OF ART

## *Balance*
### *Real or Imagined equality of opposing or contrasting elements; symmetry or asymmetry*

1. Is this picture well balanced?
2. Is it symmetrical or asymmetrical?
3. Is one side of the picture heavier than the other?
4. Which side of the picture has the most detail? Does this make the picture look unbalanced? Why? What is in the very center of the picture?
5. How did the artist balance the picture? Color, shape, line, space, repetition? Is it even/uneven; equal/unequal; complete/incomplete?

## *Repetition*
### *Ordered, regular recurrence of an element(s)*
## *Rhythm*
### *Look or feel of movement achieved by repetition of elements*

1. What elements do you see repeated in this picture? Color, line, shape, texture. Name each.
2. Choose a color and count how many times it has been repeated throughout the picture.
3. What shapes are repeated? Which are repeated more; the dark shapes or the light shapes?
3. Do you see a pattern in the picture?
4. Do you see any repetition of lines?
5. Obviously the figures, flowers, fruits, trees, or other objects (relate to the picture you are talking about) have been repeated in this picture. How has the artist made them alike? Different?
6. Does the repetition create movement in the picture? Regular/irregular; flowing/halting; random/exact; rising/falling; coming/going.

## *Theme and Variation*
### *Motif or subject matter; recurring dominant element and its changes*

1. What is the subject (main idea) of the pictures?
2. Does the title of this picture relate to it? If so, what did the artist do to show this?
3. If an artist of today painted this picture, would it look the same? If not, how would it be different?
4. Did the artist use a particular color as his or her theme?
5. Have you seen this theme in other works?

## *Proportion and Contrast*
### *Comparison of relationships and differences in elements*

1. What is the most important part(s) of the picture? How does the artist make it stand out? In his use of Color? Value? Space? Line? Texture? Which object(s) are the most important, the one(s) in the foreground or background?
2. How does the artist make the people, objects, color, etc., stand out in the picture? Are they short/tall; wide/narrow; separate/together; harmonious/clashing; exaggerated/real? Does another color, shape, space, etc., next to it make it stand out? (Describe the area around it.)



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## TECHNICAL
### SKILL, TECHNIQUE, CRAFTSMANSHIP; KNOWLEDGE OF MEDIUM; HISTORY AND CRITICISM

### *Properties of Medium*

***Particular characteristics of medium; use of elements on materials***

1. What kind of medium did the artist use?
2. Do you see different brush strokes used in this picture? Are they short/long; wide/narrow; fat/thin?
3. Does the medium used make the picture look light/heavy; meek/bold?
4. How does the artist make colors lighter? Darker? Create texture? Describe in terms of the medium.

### *Craftsmanship and Technical Skills*

***Ability of the artist; quality of execution; criticism***

1. Look at this picture closely. Did the the artist pay close attention to details? If not, why do you think the artist chose to do it that way?
2. Did the artist do a lot of blending of colors in this picture, or use mostly pure colors?
3. Does this painting look like a photograph? Why or why not?
4. Did the artist do a *good job* of painting this picture? Why or why not?
5. What do you think was the most difficult part of the painting for the artist to do?
6. Do you think the artist was skilled/unskilled; expert/amateur; careful/careless? (If the picture you are talking about is "crudely" done, ask the student if they think that the artist didn't know how to paint well, or chose to do it that way.

### *History*

***Information about life of the artist; artistic period or style; reflection of culture***

1. Does this picture look like it takes place in the United States or another country? How can you tell?
2. Was this picture painted several years ago or hundreds of years ago? Point out why you think this way.
3. Do you think that this artist was famous for his drawings, sculptures, paintings, or photographs?
4. Does the picture represent a particular style or period of painting?
5. Did this artist just want to paint nice pictures or did the artist want to give us a message about what was happening at the time; the way the artist lived, or the mood he or she was in?
6. What other works do you know of by this artist?
7. What do you know about the artist's life? Were the artworks appreciated during the artist's life or after death?
8. Is the artist still living? Is this a recent or early work? How has the artist changed over the years?

## EXPRESSIVE
### FEELING, MEANINGS; VALUES IN A WORK OF ART

Students should locate expressiveness in the work of art *itself*, not in how it affects them. In other words, students should be asked if the painting *looks* sad, not, does it make them *feel* sad.

### *Mood, Emotional States*

***General feeling or atmosphere***

1. Is this picture: Serious/lighthearted; friendly/unfriendly; calm/angry; fearful/confident; important/unimportant; rich/poor; powerful/weak; young/old; shy/bold; eager/hesitant; real/imaginary?
2. How does the artist show these emotions?

### *Character States*

***Distinguishing quality; attribute, trait, ethical quality***

1. Is this picture: Pompous/meek; stately/lowly; good/evil; proud/humiliating; dignified/undignified; brave/cowardly; honest/dishonest; greedy/generous; charitable/stingy?
2. If there are people in the picture, describe their character state also. Explain your opinion.

### *Dynamic States - Energy quality*

1. Is the picture: Moving/still; fast/slow; heavy/light; calm/exciting; healthy/frail; aggressive/passive; exploding/fizzling; smooth/jumpy; busy/lazy; lively/tired; tense/relaxed?
2. How does the artist create this energy? Through line, shape, color, repetition, balance?

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# ART VOCABULARY STARTER

THE DEVELOPMENT OF AN ART VOCABULARY CAN BE A NATURAL OUTCOME IN WORKING WITH AESTHETIC SCANNING. CHILDREN LEARN ART VOCABULARY WHEN THEY ARE ACTIVELY INVOLVED IN USING THE "PROPERTIES SYSTEM" TO TALK ABOUT WORKS OF ART. THE CLASSROOM TEACHER ASSISTS CHILDREN IN THIS LEARNING PROCESS BY:

- using appropriate art vocabulary during interactions with children
- making visual examples that illuminate ideas related to art concepts
- dramatizing an unfamiliar concept like asymmetry
- utilizing art concepts to design learning center activities
- planning lessons with art media that encourage children to use the language as they learn to use concepts such as repetition, contrast and skills with art media to express their ideas and feelings
- using questions that draw upon children's critical thinking skills

This art vocabulary lists some general categories that distinguish elements or specific characteristics for each of the properties. The use of these categories may suggest ways of helping children to move from a beginning stage of simply labeling an art element to an in depth discussion such as making comparisons and/or noting relationships.

ENCOURAGE YOUR STUDENTS TO LEARN AN ART VOCABULARY BY INTERACTING WITH AN AESTHETIC OBJECT, e.g. PEOPLE, THE ENVIRONMENT, SERIOUS AND POPULAR WORKS OF ART, AND BY WORKING WITH ART MEDIA.

As classroom teachers work with this art vocabulary, they will find that it is incomplete. It is offered with the thought that it may be used as a STARTER.

## SENSORY PROPERTIES

Responding to the SENSORY PROPERTIES, the design elements, initiates the process of making aesthetic judgments.

## COLOR

General color terms for expanding art vocabulary include:

Hue the property color which gives it its name.

- red
- red-orange
- orange
- yellow-orange
- yellow
- yellow-green
- green
- blue-green
- blue
- blue-violet
- violet (purple)
- red-violet
- brown

The following terms refer to various groupings on the color spectrum:

Primary colors - red, yellow, blue
Secondary colors - green, violet, orange
Tertiary colors - those colors between primary and secondary colors, e.g. red-orange, yellow-orange
Complementary colors - colors which are opposite each other on the color wheel, e.g. red - green, orange - blue, yellow - violet
Neutrals - black, white, and complements mixed to make grey
Analogous colors - related colors, e.g. yellow, yellow-orange
Monochromatic color - variations of one color, e.g. various tints and shades of red.

Value refers to the extent to which a color is dark or light; black is the absence of color and white is the presence of all color.

- light
- medium
- dark

Intensity refers to density or purity of a color:

- bright (full intensity or brilliance)
- medium
- dull (grayed)

Tint refers to color changed by adding white, e.g. pink, peach, pale green.

Shade refers to a color changed by adding black; tone changing the color by adding its complement, e.g. maroon, navy blue.

Transparent refers to having the property of transmitting rays of light so things can be seen through

Translucent refers to admitting the passage of light but diffusing it so that objects cannot be clearly distinguished

Opaque refers to not reflecting or giving out light

Movement implied by the relationship of color to other design elements: advancing, receding, circulating, flowing, expanding contracting

SHAPE

Shape refers to spatial form. Shape may be two or three dimensional, i.e. a flat defined area or a form that has depth, length, width. Various types and characteristics of shape include:

**Organic** natural, living form

**Inorganic** man-made, non-living forms

**Open forms** broken, can be looked into or through

**Closed-forms** solid, self contained

**Geometric form**

| | | |
|---|---|---|
| circle | pentagon | sphere |
| square | octagon | cube |
| rectangle | polygon | pyramid |
| triangle | cylinder | cone |

**Free form** any non-geometric form, open

**Size**

| | |
|---|---|
| length | height |
| long | tall |
| short | short |
| width | area/volume |
| wide | large |
| narrow | small |
| depth/breadth | density |
| thick | dense |
| thin | sparse |

**Mass**

| | |
|---|---|
| light | heavy |

**Positive space** "figure(s)" which are seen as a positive element appearing to lie in front of a background.

**Negative space** "ground" or background which surrounds shapes.

**Movement** implied by a directional character because shapes have been extended in one direction more than another, i.e. repetition of shapes all pointing in the same direction.

## LINE

Line is defined as an identifiable path of a point moving in space. People, objects and things are perceived by nothing certain qualities of line.

| Width | Length | Direction | Focus | Boundry |
|---|---|---|---|---|
| thick | long | horizontal | sharp | edge |
| thin | short | vertical | fuzzy | |
| tapering | continuous | diagonal | blurred | |
| uneven | broken | curving | | |
| | | perpendicular | | |
| | | oblique | | |
| | | parallel | | |
| | | radial | | |

## DARK AND LIGHT

Dark and light refers to the amount of light absorbed or reflected on a surface. Dark and light is perceived in terms of contrast.

light
medium
dark

Shadow is another term closely connected with dark and light. An object may absorb a considerable amount of light that strikes it while the area within or next to it absorbs a lesser quantity of light and appears as shadow. Shadow may also be described in terms of:

light
medium
dark

## TEXTURE

Texture is surface quality.

Visual textures that can be seen but not felt through physical contact
Tactile textures that can be seen and felt through physical contact

Some typical textures include:

rough
smooth
wet
dry
hard
soft
shiny
dull (matte)
slick (slippery)
sticky (abrasive)
coarse
porous



10

ORMAL PROPERTIES
(esponding to ways in which objects or events are organized to achieve expressive powers by identifying their FORMAL PROPERTIES.

| | |
|---|---|
| UNITY | The distinguishable units or elements that seem to belong to each other so that each contributes something to the functioning of the whole. |
| THEME and VARIATION | Some dominant feature is repeated with variations to give the work its dominant character. |
| REPETITION | The reoccurrence of elements at regular intervals. |
| BALANCE | An equilibrium of opposing or contrasting elements that need each other and together they create a unity. |
| Symmetry | The balancing elements are alike and will appear to demand one another as a line that falls in one direction demands a line that falls in another direction. |
| Asymmetry | A balance achieved through the use of unequal parts or elements. |
| RHYTHM | The regular repetition of particular forms or stresses; also, the suggestion of motion by recurrent forms. |
| DOMINANCE | The difference in importance of one aspect of relation to all other aspects. |

**TECHNICAL PROPERTIES**
Responding to how an art form such as painting or piece of sculpture was made, the artist's skills and special use of an art medium or media and tools, and by observing and speculating on the TECHNICAL PROPERTIES.

Talking with an artist about the work and technical skills used is an excellent way to learn about the relationship of the technical properties to the work of art. However, in most situations, this direct contact is not possible. Some insight into this dimension of the work can be gained through careful observation and some speculation. Reading about the artist will also help to bridge this gap and provide information to verify speculations.

Identifying art media used by artists is a beginning step in becoming more knowledgeable about this property. Some of the various media include:

| | |
|---|---|
| chalk | ink |
| clay | marble |
| Conte crayon | metal |
| dye | paint |
| enamel | pastels |
| fabric | pencil |
| gesso | stone |
| glass | wood |

Techniques for processing art media are varied and depend upon the special properties of the medium along with qualities and effects the artist wishes to achieve. For example, a range of possible techniques used in working with paint include:

applying oil paint in thin glazes to build the form
using strokes of thick paint in a rhythmic pattern
organizing shapes with fine brush strokes
using dry brush to soften edges
drawing with paint
combining another art medium with paint

EXPRESSIVE PROPERTIES

Responding to the value import, what the work, object, or event has to say, by identifying the EXPRESSIVE PROPERTIES.

Aesthetic objects and events possess presentational and metaphorical characteristics which evoke responses from one's "imagic store" and translate sensory properties into:

Mood language

| | | | |
|---|---|---|---|
| fervor | joyous | ludicrous | reflective |
| ardor | terror | austere | dreamy |
| alarm | playful | cheerful | tormented |
| witty | haunting | quiet | |
| whimsical | mysterious | | |
| capricious | loving | | |

Dynamic states refer to forms which express a sense of tension.

| | |
|---|---|
| conflict | unexpecting |
| relaxation | tranquility |
| suspense | power |

Idea and Ideal language

| | | |
|---|---|---|
| nobility | heroic | fearless |
| courage | brave | resistance |
| wisdom | innocence | pride |
| revolution | compassion | |
| authority | majestic | |

Getty Institute for Educators on the Visual Arts

# WORD DESCRIPTORS FOR VISUAL OPPOSITES

"Polar Pairs"

## Point

| | |
|---|---|
| small | large |
| solid | outlined, empty |
| positive | negative |
| precise | diffuse, vague |
| virtual | actual |
| wide | narrow |
| minute | vast |
| angular | circular |
| connected | separate |
| moving | still |
| concave | convex |
| raised | recessed |
| light | heavy |
| simple | complex |
| mechanical | natural |
| two-dimensional | three-dimensional |

## Size

| | |
|---|---|
| long | short |
| high | low |
| thick | thin |
| wide | narrow |
| large | small |
| vast | minute |
| expanding | contracting |
| changing | unchanging |
| similar | different |
| regular | irregular |
| even | uneven |
| reduced | enlarged |
| normal | exaggerated |
| uniform | graduated |
| enormous | microscopic |

## Line

| | |
|---|---|
| straight | curved |
| regular | jerky |
| precise, sharp | diffused, blurred |
| continuous | broken |
| imaginary | real |
| narrow | wide |
| long | short |
| ruled | freehand |
| mechanical | natural |
| raised | recessed, incised |
| thick | thin |
| connected | disconnected |
| paralleling | oblique |
| even | tapering |
| smooth | rough |
| positive | negative |
| direct | random |
| controlled | meandering |
| attached | separate |

## Shape

| | |
|---|---|
| straight | curved |
| angular | circular |
| simple | complex |
| regular | irregular |
| even | uneven |
| normal | distorted |
| full | partial |
| defined | vague |
| precise | suggested |
| symmetrical | asymmetrical |
| geometric | biomorphic |
| crystalline | cellular |
| closed | open |
| positive | negative |
| single | combined |
| complete | fragmented |
| actual | imaginary |

## Density

| | |
|---|---|
| closed | spread out |
| thick | thin |
| compact | loose |
| massed | separated |
| concentrated | diluted |
| cluttered | spacious |
| localized | scattered |
| bundled | separated |
| compressed | expanded |
| uniform | graduated |

## Number

| | |
|---|---|
| single | double, triple |
| part | whole |
| few | many |
| one | group |
| simple | compound |
| added | subtracted |
| multiplied | divided |
| equal | unequal |
| odd | even |
| primary | secondary |

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### Plane

| | |
|---|---|
| rectilinear | curvilinear |
| straight | curved |
| wide | narrow |
| convex | concave |
| flat | warped |
| solid | empty |
| edge | surface |
| surface | front, back, between |
| opaque | transparent |
| large | small |
| textured | smooth |
| paralleling | oblique |
| adjacent | interpenetrating |
| flat | raised |
| moving | still |
| clear | cloudy |
| sharp | diffused |

### Positive

| | |
|---|---|
| vertical | horizontal |
| perpendicular | parallel |
| left | right |
| front | back |
| center | edge |
| inside | outside |
| on | between, around |
| above | below |
| over | under |
| near, close | far, distant |
| raised | recessed |
| isolated | entangled |
| still | moving |
| stationary | changing |
| supported | hanging |
| joined | detached |
| separated | overlapping |
| free | touching |
| center | ends |
| similar | contrasting |
| aligned | displaced |
| symmetrical | asymmetrical |

## MOVEMENT AND TIME

### Rate of Movement

| | |
|---|---|
| slow | fast |
| ponderous | swift |
| speeding | crawling |
| smooth | leaping |
| flowing | jerking |
| regular | irregular |
| even | uneven |
| rhythmic | random |
| active | inactive |
| starting | stopping |
| pulsing | shaking |
| changing | unchanging |

### Volume

| | |
|---|---|
| solid | open |
| angular | curved |
| opaque | transparent |
| deep | shallow |
| wide | narrow |
| still | moving |
| dense | sparse |
| mass | void |
| positive | negative |
| enclosed | open |

### Interval (space)

| | |
|---|---|
| small | large |
| short | long |
| close | distant |
| equi- | gradated |
| regular | irregular |
| ordered | random |
| connected | disconnected |
| near | far away |

### Material

| | |
|---|---|
| textured | smooth |
| rough | sleek |
| flexible | rigid |
| delicate | thick, heavy |
| transparent | opaque |
| absorbent | repellent |
| commercial | found |
| still | moving |
| gaseous | liquid |
| natural | synthetic |
| cold | warm |
| wet | dry |
| unfinished | finished |

### Type of Action

| | |
|---|---|
| wax | wane |
| flutter | agitate |
| shake | pivot |
| creep | jump |
| dangle | quiver |
| merge | cut |
| bounce | roll |
| pulsate | stir |
| static | dynamic |

### Change

| | |
|---|---|
| modifying | transforming |
| stable | shifting |
| permanent | fluctuating |
| unchanging | altering |
| gradual | sudden |

### Rate of Movement

| | |
|---|---|
| controlled | |
| ordered | chaotic |
| continuous | discontinuous |
| energetic | languorous |
| uniform | changing |
| visible | too fast to see |
| evolving | sudden |

### Duration of Movement

| | |
|---|---|
| short time | long time |
| continuous | discontinuous |
| lasting | immediate |
| perpetual | fleeting |
| prolonged | stopped short |
| accelerated | reduced |
| constant | changing |

### Frequency of Movement

| | |
|---|---|
| often | seldom |
| regular | irregular |
| in a ratio | random |

### Sequence of Movement

| | |
|---|---|
| before | after |
| following | preceding |
| first | second |
| present | past |
| consecutive | simultaneous |
| regular | irregular |
| in order | unexpected |

### Size of Movement

| | |
|---|---|
| large | small |
| sweeping | rigid |
| long | short |
| hovering | extending |

### Shape of Movement

| | |
|---|---|
| straight | curved |
| zigzagging | winding |
| restricted | meandering |
| easy | constrained |
| simple | complicated |

### Direction of Movement

| | |
|---|---|
| upward | downward |
| rising | lowering |
| horizontal | vertical |
| parallel | at an angle |
| forward | backward |
| inward | outward |
| concentric | radiating |
| around | up, down |
| expelling | absorbing |
| opening | closing |
| converging | diverging |
| clockwise | counterclockwise |
| advancing | receding |
| revolving | rocking |
| falling | rising |
| vertical | lateral |
| centripetal | centrifugal |

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APPLIED A: - forms produced primarily for functional purposes that incorporate aesthetic qualities; i.e., concepts and skills associated with art applied to the making of useful objects: ceramic ware, jewelry, fashions, home furnishings.

CLASSICISM - an emphasis upon idealized subjects and themes initiated in Ancient Greece and given renewed impetus in the 'perfection of form' achieved by such Renaissance masters as Botticelli and Raphael (artists continue to seek 'ideal' relationships even in the non-objective works of the 20th century; e.g., the classical linear compositions of Piet Mondrian).

CUBISM - a 20th century style which focuses on the structural character of objects.

ANALYTICAL CUBISM - offers several views of an object simultaneously.

SYNTHETIC CUBISM - stresses the two-dimensional character of the picture plan and does not attempt to create illusionistic space.

DADA - an anti-art movement which emerged in Europe in 1916 as a reaction against the anti-human calamity of World War I. It continues today when artists interpret irrational and nihilistic social forces by creating ridiculous and ridiculing images.

EXPRESSIONISM - a style which deliberately abandons 'idealistic' and 'naturalistic' approaches, and utilizes exaggerations and distortions of form and color to create greater emotional impact.

FINE ART - objects and events which express fundamental human concerns and are created primarily to involve perceivers in aesthetic experience; i.e., forms which evoke ideas and feelings as one responds to their inherent qualities, without regard to any other purpose or function. Comprehending, appreciating and valuing these forms usually requires special instruction because of their complexity and significance.

IMPRESSIONISM - a type of realism that emerged in the last quarter of the 19th century in France. It is characterized by the use of small dabs of vibrant colors and the concern for the action of light upon objects, as the artist seeks to represent immediate sense impressions of nature.

NATURALISM - emphasis upon the emulation of nature.

NON-OBJECTIVE - surface qualities which do not refer directly in any way to recognizable objects (the opposite of naturalism).

POPULAR ART- forms that evoke responses to aesthetic qualities which are pervasive in mass culture. Such forms are widely accepted through exposure via the mass media; familiarity being the basic factor affecting aesthetic preferences. Typically, popular art forms are relatively simple in their organization, and require little or no instruction for understanding.

PRIMITIVE - works characterized by flat and somewhat unrealistic forms which reflect the artist's lack of formal art education (examples would be the works of Grandma Moses and Horace Pippin).

REALISM - a style of art that emerged with the work of Courbet in the 1840's. It denies 'ideal' interpretations and stresses the factual recording of objects and events.

ROMANTICISM - a free and expressive use of media to depict highly dramatic, mysterious and exotic themes.

BAROQUE - the dramatic unification of complex elements and moving spatial forces. The baroque style was at its height from the latter part of the 16th century to the late 18th century (examples of baroque artists: Peter Paul Rubens and the architect, Balthasar Neumann).

SURREALISM - a 20th century movement which emphasizes realistic but highly imaginative and intuitive interpretations of the subconscious.

TRIBAL ART - works produced in tribal societies which reflect complex beliefs and 'trained' skills. The term 'primitive' applied to these works indicates the western world's biased evaluations or one's ignorance of the nature of tribal life.

# STYLE-PERIOD CLASSIFICATIONS OF WESTERN ART

By Shelley Cordulack
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**Renaissance** (Italian Rinascita) (Rebirth)---------- Art during the 14th-16th centuries when the arts and letters of the classical Greek period were reborn - both studied and imitated. The Renaissance saw the revival of the classical concept of the dignity of man. (Raphael, Leonardo, Michelangelo)

**Baroque**---------- The art of the 17th century, a form derived from the Portuguese barrocco meaning irregular pearl or wart and the Italian baroco referring to a stumbling block in medieval scholastic theology. By extension the word referred to anything contorted or eccentric. It was first applied by the 18th century neo-classicists to describe what seemed exaggerated or perverse in art.

Indeed, much of Baroque art is characterized by strong gestures, heightened emotion, drama, and movement. (Rubens, Rembrandt, Hals, Van Dyck)

**Rococo**---------- Art of the early 18th century, derived from the French rocaille (pebble), referring to the small stones and shells used to decorate the interiors of grottoes. Such shell forms are the principal motifs in Rococo ornament. Rococo is pre-eminently a style of interior design, furniture, and accessories employing the characteristic delicate S-curve line. (Louis XV decoration, Fragonard)

**Neo-Classical**---------- Late 18th century art, one of the revival styles of Romanticism seeking to recreate the art of ancient Greece and Rome, following the rules of Academic art. (Jacques-Louis David)

**Romanticism**---------- Style of art in France during the late 18th and early 19th centuries marked by interest in past styles, the heroic and revolutionary, with a particular shift in emphasis from reason to feeling and subjectivity. (Gericault Delacroix - France; Constable, Turner - England



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Realism----------The style of French art in the mid 1800's as practiced by Courbet, Daumier, and to some degree Millet. Realism portrayed the true and often grim aspects of life.

Symbolism----------An art movement at the turn of the century which emphasized the meaning behind the shapes and colors. Subjects often included references to the occult, dream world, evil, death treated with an often melancholy and even morbid tone. (Munch, Klimt, Ensor)

Art Nouveau----------An aesthetic established at the turn of the century, created to meet the needs of the new age. Its ornamental style is based on organic forms. The characteristic "whiplash" line expresses the speed and quick reverse action of the modern age. (Aubrey Beardsley, applied arts and crafts, architecture, and interior decoration)

Nabis----------The name taken by a small group of French
(from Hebrew, prophet) symbolist artists including Bonnard and Vuillard, between 1889-99. They applied paint in flat, pure colors and painted quiet, intimate interiors.

Fauvism----------The name meaning "wild beasts" given to a group of French painters, 1904-06, by hostile critics. The Fauves (Matisse, Derain, Vlaminck, Dufy, Marquet, Friesz, Rouault) painted spontaneous landscapes using bright colors squeezed directly from the tube.

Impressionism----------The derisive name given to a group of French painters of the late 19th century, specifically named after Monet's Impression, Sunrise, 1872. The aim of the Impressionists was to capture the fleeting sensation of a scene aroused by light, atmosphere, and movement. Working spontaneously and out-of-doors, they applied paint with short, bright strokes of color. The lack of firm drawing and bright color even in shadow, was ill received by the critics of the time, but radically influenced later art. (Monet, Renoir, Degas, Pissarro, Sisley)

Post-Impressionism-------A movement which developed in the late 19th century in reaction against Impressionism. Some of the Post-Impressionists espoused the return to a more formal art with rigorous form and composition (Seurat and Cezanne), while others placed new emphasis on the subject matter of thoughts and feelings and less emphasis on naturalism. (Van Gogh, Gauguin)

Expressionism----------Art produced as a result of intense, personal experience and characterized by distortion of reality and immediate, powerful effect. Two expressionists groups are Die Brücke (1905-13, Germany) including the artists Kirchner, Schmidt - Rotluff, Heckel, Mueller, Nolde, and Der Blaue Reiter (1911-14, Germany) including Kandinsky, Marc and Macke.

Cubism----------A form of art begun by Picasso (Spain) and Braque (France) beginning around 1906-07. Analytical Cubism (analyzing) describes how this cubism was produced - by reducing natural forms into their most basic element: and forms.

Synthetic Cubism---------Signalled the re-emergence of color and
(putting together) texture, fewer planes, and increased definition of objects.

Orphic Cubism----------Included such French artist as Delaunay and Leger, circa 1912. They worked with the fragmented planes of the Cubist style, but with more emphasis on color and less emphasis on recognizable subject matter.

Futurism----------The work of several Italian artist around 1910-14 (notable Boccioni, Carra, Balla, Severini). Their style was based on cubism, but they were more interested in the specific themes of violence, chaos, movement, modern technology, and anarchy.

Dadaism----------The name used by a group of artists working around 1915-23 to describe certain activities and objects deliberately meant to cause shock. The Dadaists (including Duchamp-France, Picabia-Spain, Arp-France/Germany, Schwitters-Germany) were greatly disillusioned with the war. Their response

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Dadaism----------was to destroy so they could build anew. The Cafe Voltaire in Zurich was an important Dada center (since Switzerland was neutral) Here artists met to read nonsense poetry, listen to noise music (bruitism), and stage happenings like a race between a sewing machine and a typewriter. Dadaism was more politically tinged in Germany (Grosz). Dada means "hobbyhorse" in French and was reportedly picked at random from a dictionary as an infantile, all-purpose word.

Bauhaus----------The first modern school of design founded in 1919 by Walter Gropius in Weimar, Germany. Instruction was offered in all art areas including murals, architecture, stage design, and interior decoration. It was an attempt to combine theory and practice. The Bauhaus moved to Dessau in 1925 and was closed by Hitler in 1933.

International Style------A style of architecture around 1925-30 found predominantly in Central Europe and Germany (Walter Gropius, Mies Van der Rohe, Le Corbusier, J.J.P. Oud). The style emphasize engineering concepts and economy of means ("less is more"), and used reinforced concrete combined with the cantilever principle.

Constructivism----------The East European and Russian complement to Dadaism taking place around 1920. The word refers to the "construction", the new concept in the 20th century around sculpture, as practiced by Gabo, Pevsner, Tatlin, and Rodchenko. Constructivists stressed the relation which the work of art had to technical reality. Thus the artists employed such materials as plastic, celluloid, wood, iron, and glass. The emphasis was more industrial than artistic.

Suprematism----------Refers specifically to the work of the Russian artist, Malevich, 1914-15, in which he stressed the "supremacy of pure feeling" rather than recognizable form. His painting of a black square illustrated the idea that painting was a "self-contained architecture of basic and abstract forms."

DeStijl (or neo-plasticism)---------- Refers mainly to the work of Dutch artist Piet Mondrian around 1917. The name was derived from the periodical of the same name. Mondrian felt that movement and change caused the world's unhappiness. Therefore in his paintings he sought to reduce the flux of reality to static equilibrium. He achieved this harmony through the balancing of unequally weighted planes. The union of vertical and horizontal lines were to his fulfillment and beauty.

The New Objectivity------ Refers to German art of the mid 1920's which reacted strongly against Expressionism. New attention was given to realistic representation of actual objects. The paintings were often cold and static as in the work of Otto Dix.

Surrealism---------- An art which creates a super-reality, a reality beyond that of the everyday world. Surrealism often involves the subconscious world and dreams. (Masson, Magritte, Dali, Miro, Ernst, Tanguy)

Abstract Expressionism--- Post 1945 art which is generally non-representational, expresses feeling directly without formal structure. By the 1950's the movement broke into two clearly defined groups:

1) action painters who emphasized gesture and spontaneity (Pollock, DeKooning)
2) chromatic abstraction artists interested in focusing on image in terms of large area of color (Rothko, Newman, Reinhardt)

Pop Art---------- Art of the 60's presenting often mundane aspects of our own environment, i.e. "pop culture". (Johns, Rauschenberg, Lichtenstein, Warhol, Rosenquist)

Op Art---------- Art of the 60's concerned with the visual perception of abstract images. The viewer experiences the work in a physical way, retinal. (Vasarely)

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Kinetic Art----------Art of the 60's which involves actual movement (Calder) driven either by air or motor.

Minimal Art----------Art of the 60's which involved drastic simplification of form (flat planes and precise edges), color saturation, and mechanical application of paint. (Stella, Kelly, Noland)

Conceptual Art----------Art of the 70's where artists deem the creative process more important than the object of product. (Kosuth, Vito, Acconci)



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# ART HISTORY CHRONOLOGY

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(Africa, The Orient, Pre-Columbian)

| | | |
|---|---|---|
| Paleolithic (Old Stone Age) | c. 15,000 - 10,000 B.C. | |
| Neolithic (New Stone Age) | c. 3,000 - 1,500 B.C. | |

| | | | |
|---|---|---|---|
| Ancient Near East: | Mesopotamia - Sumer | c. 3200 - 2350 B.C. | |
| | Akkad | c. 2350 - 2000 B.C. | |
| | Babylon | c. 1900 - 1600 B.C. | |
| | Assyria | c. 900 - 625 B.C. | |
| | Persia - Achaemenian Pd. | c. 538 - 331 B.C. | |
| | Egypt - Prehistoric | c. 4000 - 3500 B.C. | |
| | Predynastic | c. 3500 - 3000 B.C. | |
| | Old Kingdom | (Dyn. 1-10) | c. 3000 - 2260 B.C. |
| | Middle Kingdom | (Dyn.11-12) | c. 2130 - 1790 B.C. |
| | New Kingdom | (Dyn.18-20) | c. 1570 - 1085 B.C. |
| | Amarna Period | | c. 1377 - 1358 B.C. |
| | Late Period | (Dyn.21-30) | c. 1085 - 332 B.C. |

Math, Science, Lang. Arts,

| Greece | | Rome | |
|---|---|---|---|
| Minoan | c. 2000 - 1500 B.C. | Etruscan | - c. 500 B.C. |
| Mycenaean | c. 1500 - 1100 B.C. | Republican | - c. 590-27 B.C. |
| Geometric | c. 900 - 700 B.C. | Early Imperial | - c. 27 B.C.-285 A.D. |
| (Orientalizing) | | Late Imperial | - c. 285-395 A.D. |
| Archaic | c. 700 - 480 B.C. | | |
| (Early Classical) | | | |
| Classical | c. 480 - 323 B.C. | | |
| (Late Classical) | | | |
| Hellenistic | c. 323 - 30 B.C. | | |

| | | |
|---|---|---|
| Early Christian | | c. 100-325 A.D. |
| Byzantine | 1st Golden Age: | c. 526-726 |
| | Iconoclasm: | c. 726-843 |
| | Late: | c. 900-1453 |
| Early Medieval | Migration Pd.: | c. 375-700 |
| | Carolingian: | c. 750-900 |
| | Ottonian: | c. 900-1000 |
| Romanesque | | c. 1000-1150 |
| Gothic | | c. 1140-1440 |

The Proto-Renaissance in Italy: early 14th c.

Renaissance: Fifteenth-century Italian Art, first half of the century

Renaissance: Fifteenth-century Italian Art, second half of the century

The High Renaissance (Raphael, Leonardo, Michelangelo, Bramante): 1495-1527

Mannerism: after 1520

Math +Durer

Late Renaissance: Sixteenth-century Venetian Painters
(Titian, Tintoretto, Veronese)

The Renaissance in Northern Europe: 15th c. Flanders, France, Germany
16th c. Germany
16th c. Netherlands, France

Baroque Art: 17th c.

Rococo: Early 18th c.

Neo-Classicism and the Rise of Romanticism: Late 18th c.

ROMANTICISM (and NEO-CLASSICISM): early 19th c.
Spain: Goya
France: Gros, Ingres, Gericault, Corot, Delacroix
England: Turner, Constable

Lang Arts

REALISM: mid 19th c.
France: Daumier, Millet, Courbet

IMPRESSIONISM: late 19th c.
France: Manet, Monet, Pisarro, Degas, Renoir, Seurat (neo-impressionism)

POST-IMPRESSIONISM: late 19th c.
France: Cezanne, Gauguin, Toulouse-Lautrec
Holland: Van Gogh

SYMBOLISM (AND NABI): ART NOUVEAU: c. 1890

NABI: France: Bonnard, Vuillard

SYMBOLISM: Belgium: Ensor
Norway: Munch
Austria: Klimt
France: Redon

ART NOUVEAU: England: Beardsley

FAUVISM: c. 1904-06
France: Matisse, Rouault, Vlaminck, Dufy, Derain

PICASSO (Spain): Blue Period----------c. 1903
Rose Period----------c. 1905
Afro-Iberian Period---c. 1907
Analytical Cubism-----c. 1909-12
Synthetic Cubism------c. 1912 ff.

Lang Arts

Math

France: Braque

ORPHIC CUBISM: c. 1912
France: Delaunay, Leger

"OTHER CUBISTS": c. 1912
Spain: Gris
Russia: Chagall
France

FUTURISM: c. 1910-14
Italy: Balla, Carra, Boccioni, Marinetti

EXPRESSIONISM:
Die Brücke (The Bridge): c. 1905-13
Germany: Kirchner, Schmidt-Rotluff, Heckel

Expressionism: c. 1905-13
German: Nolde
Austria: Kokuschka

Der Blaue Reiter: c. 1911-14
Russia: Kandinsky
Germany: Marc, Macke

BAUHAUS: INTERNATIONAL STYLE - German, 1919-33

DADAISM: c. 1915-23
France: Duchamp
Spain: Picabia
France-Germany: Arp
German: Grosz, Schwitters

CONSTRUCTIVISM: c. 1920
Russia: Malevich (Suprematism), Gabo, Tatlin, Lissitsky
Eisenstein

Math

DeSTIJL: c. 1917
Holland: Mondrian, Rietveld

LATE PICASSO:
neo-classical: c. 1915-15
classical: c. 1920
bone period, surrealism: c. 1930
Guernica: c. 1937

NEW OBJECTIVITY: c. 1925
Germany: Dix, Beckmann

SURREALISM: c. 1924
Science
France: Masson
Germany: Ernst, Beckmann
Belgium: Magritte
Switzerland: Klee
Spain: Dali, Miro
Italy: DeChirico

REALISM:
Albright (b. 1897, U.S.)
Sheeler (b. 1893, U.S.)
Wyeth (U.S.)

SOCIAL REALISM:
Shahn (b. 1898, U.S.)
Hopper (1882-1967, U.S.)

ABSTRACT EXPRESSIONISM:
Gorky (1904-48; Armen.-U.S.)
Hoffmann (Ger.-U.S.)
Matta (Chile, U.S.) (b. 1912)
Tobey (U.S., b. 1890)
Pollock (U.S., 1912-56)
Dekooning (Holland-U.S.) (b. 1904)
Kline (U.S.) (b. 1910-62)
Appel (Holland, b. 1921)
Francis (U.S., b. 1923)
Rothko
Newman
Still
Motherwell
Gottlieb
Guston
Marca-relli
Reinhardt

EUROPE: After 1945
Nicholson (G.B., b. 1894)
Moore (G.B., b. 1898)
Dubuffet (FR., b. 1901)
DeStael (Russ.-Belg.-Fr. 1914-55)
Hartung (Ger.-Paris, b. 1904)
Bacon (G.B., b. 1909)
Giacometti (Swiss, 1901-66)

POP: (60's)
Soc Studies
Contemp Issues of the 60's
Davis (U.S.)
Hamilton (G.B.)
Thiebaud (U.S., b. 1920)
Warhol (U.S., b. 1930)
Rivers (U.S., b. 1923)
Dine (U.S., b. 1936)
Rosenquist (U.S., b. 1933)

POP: (60's) continued...
Indiana (U.S., b. 1928)
Lichtenstein (U.S., b.1923)
Wesselmann (U.S., b.1931)
Pearlstein (U.S.)
Kitaj (b. 1932)
Johns (U.S., b. 1930)
Rauschenberg (U.S., b. 1925)
Oldenburg (U.S., b. 1929)
Kienholz (U.S., 1928-62)
Segal (U.S., b. 1924)
Christo (Bulg.-U.S., b. 1935)

OP: (60's)
Science
Albers (Ger.-U.S.)
Vasarely (Hung.-U.S., b. 1908)
Riley (b. 1931)

KINETIC: (60's)
Science
Tinguely "Art that moves"
Calder

MINIMAL: (60's - 70's)
Kelly
Smith
Judd
King
Louis
Jenkins
Noland
Math
Stella (protractor series)

SUPERREALISM: (70's)

CONCEPTUAL: (70's)

## A CHRONOLOGICAL TABLE PERTAINING TO THE VISUAL ARTS, LITERATURE, AND MUSIC

| | Visual Arts* | Literature | Music |
|---|---|---|---|
| B.C. | Great Pyramid, *ca.* 2700 B.C.<br>Temple at Karnak, *ca.* 1500–330 | *Book of the Dead*, 3500–1500 B.C.<br>*Gilgamesh* epic, *ca.* 2000<br>*Rigveda*, 1500–500<br>Bible, 10th or 9th cent. B.C.–*ca.* A.D. 100 (King James Version, A.D. 1611)<br>Homer, *ca.* 9th cent. | |
| | Assyrian Bull, Palace of Sargon II, *ca.* 722–705 | Confucius, *ca.* 550–478<br>Aeschylus, *ca.* 525–456<br>Herodotus, *ca.* 484–425 | |
| | Parthenon, Athens, 447–432<br>Polyclitus (S), 5th cent.<br>Phidias (S), 490–432 | Sophocles, *ca.* 496–406<br>Euripides, 480–406<br>Thucydides, *ca.* 471–400 | Fragmentary remains |
| | Lysippus (S), 4th cent.<br>Praxiteles (S), 4th cent. | Aristophanes, *ca.* 448–385<br>Plato, 427–348<br>Aristotle, 384–322<br>*Bhagavad-Gita* (in *Mahabharata*, 200 B.C.–A.D. 200) | |
| | *Ara Pacis*, Rome, 13–9<br>Paintings from Herculaeneum and Pompeii, 1st cent. B.C. to A.D. 79 | Lucretius, *ca.* 98–55<br>Virgil, 70–19<br>Horace, 65–8<br>Ovid, 43 B.C.–A.D. 18 | |
| A.D. | Pantheon, Rome, *ca.* A.D. 130<br>Manuscript Illustrations, from the 3d cent.<br>Ku Kai-chih, *ca.* 350–*ca.* 410<br>Christian Mosaics, 4th to 15th cent.<br>Santa Sophia, Constantinople, 532<br>Wang Wei, 699–759<br>Wu Tao-tse, 8th cent.<br>Romanesque Architecture in Europe, 11th–12th cents.<br>Sant'Ambrogio, Milan, 11th–12th cents.<br>Chartres Cathedral, 12th–13th cents<br>Rheims Cathedral, 13th cent.<br>Amiens Cathedral, 13th cent.<br>Santa Croce, Florence, 13th cent.<br>Ma Yuan, 1190–1224<br>Hsia Kuei, *ca.* 1180–1230<br>Liang K'ai, *fl.* 1230<br>Nicolo Pisano (S), *ca.* 1220–1278<br>Cimabue, 1240–1302<br>Duccio, *ca.* 1255–1319<br>Giotto, 1266–1336<br>Simone Martini, *ca.* 1285–1344 | Tacitus, *ca.* A.D. 55–117<br>Kalidasa, 3d or 4th cent.<br>St. Augustine, 354–430<br>Boethius, *ca.* 480–524<br>Koran, *ca.* 650<br>Bede, 673–735<br>*Beowulf*, *ca.* 700<br>*Kalevala*, before 12th cent.<br>*Song of Roland*, 12th cent.<br>*Cid*, 12th cent.<br>The *Eddas*, 12th–13th cents.<br>Icelandic sagas, 12th–15th cents.<br>Metrical romances, 12th–15th cents.<br>*Nibelungenlied*, 13th cent.<br>*Volsunga Saga*, 13th cent.<br>Dante, 1265–1321<br>Petrarch, 1304–1374<br>Boccaccio, 1313–1375<br>Chaucer, *ca.* 1340–1400<br>*Mabinogion*, 14th–15th cents. | Church Chants under Pope Gregory, *ca.* 600<br>Troubadours, 12th–13th cents.<br>Trouvères, 12th–13th cents.<br>Minnesingers, 12th–14th cents.<br>Leoninus, *fl.* 1160<br>Perotinus, *fl.* 1190<br>Machaut, *ca.* 1300–1377<br>Landini, *ca.* 1325–1397 |

* Architects are identified by "(A)" after their names, sculptors by "(S)" after theirs. Artists with no symbol after their names are known principally as painters.





| | Visual Arts* | Literature | Music |
|---|---|---|---|
| 15th Century | Brunelleschi (A), 1377–1446<br>Ghiberti (S), 1378–1455<br>Donatello (S), *ca.* 1386–1466<br>Fra Angelico, 1387–1455<br>Jan van Eyck, 1385–1441<br>Rogier van der Weyden, 1400–1464<br>Masaccio, 1401–1428<br>Alberti (A), 1404–1472<br>Fra Lippo Lippi, 1406–1469<br>Piero della Francesca, 1416–1492<br>Memling, *ca.* 1430–1494<br>Pollaiuolo, 1429–1498<br>Mantegna, 1431–1506<br>Giovanni Bellini, *ca.* 1430–1516<br>Verrocchio (S), 1435–1488<br>Crivelli, (?)1435–*ca.* 1495<br>Botticelli, 1444–1510<br>Perugino, 1445–1523<br>Leonardo da Vinci, 1452–1519<br>Dürer, 1471–1528<br>Michelangelo (S), 1475–1564 | *Arabian Nights*, 14th–16th cents.<br>Miracle and Mystery plays, 12th–15th cents.<br>Morality plays, 14th–16th cents.<br>Popular ballads, 15th–17th cents.<br>Malory, *ca.* 1395–1471<br>Villon, 1431–1489<br>Lorenzo de Medici, 1449–1492<br>Poliziano, 1454–1494 | Dunstable, *ca.* 1370–1453<br>Binchois, *ca.* 1400–1467<br>Dufay, *ca.* 1400–1474<br>Ockeghem, *ca.* 1420–1495<br>Obrecht, *ca.* 1430–1505<br>Isaac, *ca.* 1450–1517<br>Josquin des Prés, *ca.* 1450–1521 |
| 16th Century | Giorgione, 1478–1510<br>Titian, 1477–1576<br>Altdorfer, 1480–1538<br>Grünewald, *fl.* 1510<br>Raphael, 1483–1520<br>Correggio, 1494–1534<br>Holbein, 1497–1543<br>Cellini (S), 1500–1571<br>Pontormo, 1494–1557<br>Bronzino, 1503–1572<br>Tintoretto, 1518–1594<br>Palladio (A), 1518–1580<br>P. Brueghel (elder), *ca.* 1520–1569<br>Veronese, 1528–1588<br>El Greco, 1541–1614 | Skelton, *ca.* 1460–1529<br>Dunbar, *ca.* 1460–1530<br>Machiavelli, 1469–1527<br>Ariosto, 1474–1533<br>Erasmus, 1466–1536<br>More, 1478–1535<br>Michelangelo, 1475–1564<br>Rabelais, *ca.* 1490–1553<br>Ronsard, 1524–1585<br>Montaigne, 1533–1592<br>Tasso, 1544–1595<br>Sidney, 1554–1586<br>Spenser, *ca.* 1552–1599<br>Marlowe, 1564–1593<br>Cervantes, 1547–1616 | Senfl, *ca.* 1492–1555<br>Jannequin, *fl.* 1529–1559<br>Gombert, *ca.* 1495–1560<br>Willaert, *ca.* 1480–1562<br>Arcadelt, *ca.* 1514–1557<br>Palestrina, *ca.* 1525–1594<br>Philippe de Monte, 1521–1603<br>Orlando di Lasso, 1530–1594<br>Merulo, 1533–1604<br>Victoria, *ca.* 1549–1611<br>Marenzio, *ca.* 1550–1599<br>G. Gabrieli, 1557–1612<br>Gesualdo da Venosa, *ca.* 1560–1613 |
| 17th Century | A. Carracci, 1560–1609<br>Caravaggio, *ca.* 1569–1609<br>Guido Reni, 1575–1642<br>Rubens, 1577–1640<br>Inigo Jones (A), 1573–1652<br>Hals, 1580–1666<br>Poussin, 1594–1665<br>Van Dyck, 1599–1641<br>Bernini (A & S), 1598–1680<br>Borromini (A), 1599–1667<br>Velasquez, 1599–1660<br>Rembrandt, 1606–1669<br>Steen, 1626–1679<br>Vermeer, 1632–1675<br>Wren (A), 1632–1723<br>Hobbema, 1638–1709<br>Watteau, 1684–1721 | Lope da Vega, 1562–1635<br>Shakespeare, 1564–1616<br>Bacon, 1561–1626<br>Donne, 1572–1631<br>Jonson, 1572–1637<br>Webster, *ca.* 1580–1625<br>Herbert, 1593–1633<br>Herrick, 1591–1674<br>Milton, 1608–1674<br>Calderon, 1600–1681<br>Corneille, 1606–1684<br>Molière, 1622–1673<br>Marvell, 1621–1678<br>Bunyan, 1628–1688<br>Dryden, 1631–1700<br>Racine, 1639–1699<br>Defoe, *ca.* 1659–1731<br>Addison, 1672–1719<br>Congreve, 1670–1729<br>Swift, 1667–1745 | Sweelinck, 1562–1621<br>Byrd, *ca.* 1542–1623<br>Morley, 1557–1603<br>Dowland, 1562–1626<br>Wilbye, 1574–1638<br>Weelkes, 1575–1623<br>Gibbons, 1583–1625<br>Monteverdi, 1567–1643<br>Frescobaldi, 1583–1643<br>Schütz, 1585–1672<br>Lully, 1632–1687<br>Buxtehude, 1637–1707<br>Purcell, 1659–1695<br>Corelli, 1653–1713<br>A. Scarlatti, 1659–1725<br>F. Couperin, 1668–1733<br>Vivaldi, *ca.* 1675–1741<br>J. S. Bach, 1685–1750 |



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| | Visual Arts* | Literature | Music |
|---|---|---|---|
| 18th Century | Tiepolo, 1696-1770<br>Chardin, 1699-1779<br>Boucher, 1703-1770<br>Hogarth, 1697-1764<br>Gainsborough, 1727-1788<br>Copley, 1737-1815<br>Houdon (S), 1741-1828<br>Stuart, 1755-1828<br>Fragonard, 1732-1806<br>David, 1748-1825<br>Goya, 1746-1828<br>Flaxman (S), 1755-1826<br>Canova (S), 1757-1822<br>Blake, 1757-1827 | Pope, 1688-1744<br>Voltaire, 1694-1778<br>J. Rousseau, 1712-1778<br>Fielding, 1707-1754<br>Johnson, 1709-1784<br>Goldsmith, 1730-1774<br>Sheridan, 1751-1816<br>Lessing, 1729-1781<br>Burns, 1759-1796<br>Blake, 1757-1827<br>Schiller, 1759-1805<br>Goethe, 1749-1832<br>Hölderlin, 1770-1843<br>Coleridge, 1772-1834<br>Wordsworth, 1770-1850<br>Lamb, 1775-1834<br>Scott, 1771-1832<br>Austen, 1775-1817<br>Byron, 1788-1824<br>Shelley, 1792-1822<br>Keats, 1795-1821 | D. Scarlatti, 1685-1757<br>Handel, 1685-1759<br>Rameau, 1683-1764<br>Pergolesi, 1710-1736<br>Stamitz, 1717-1757<br>Gluck, 1714-1787<br>K. P. E. Bach, 1714-1788<br>Haydn, 1732-1809<br>Boccherini, 1743-1805<br>Mozart, 1756-1791<br>Cherubini, 1760-1842<br><br>Beethoven, 1770-1827<br>Weber, 1786-1826 |
| 19th Century | Constable, 1776-1837<br>Turner, 1775-1851<br><br>Ingres, 1780-1867<br>Géricault, 1791-1824<br>Delacroix, 1798-1863<br>Corot, 1796-1875<br>Daumier, 1808-1879<br><br>T. Rousseau, 1812-1867<br>Millet, 1814-1875<br>Courbet, 1819-1877<br><br>Inness, 1825-1894<br>Manet, 1832-1883<br>Degas, 1834-1917<br>Homer, 1836-1910<br>Richardson (A), 1838-1886<br>Cézanne, 1839-1906<br>Monet, 1840-1926<br>Renoir, 1841-1919<br>Rodin (S), 1840-1917<br>Eakins, 1844-1916<br>Seurat, 1859-1891<br>Gauguin, 1848-1903<br>Van Gogh, 1853-1890<br>H. Rousseau, 1844-1910<br><br>Sullivan (A), 1856-1924 | Stendhal, 1783-1842<br>Manzoni, 1785-1873<br>Pushkin, 1799-1837<br>Balzac, 1799-1850<br>Hugo, 1802-1885<br>Heine, 1797-1856<br>Tennyson, 1809-1892<br>Browning, 1812-1889<br>Dickens, 1812-1870<br>Thackeray, 1811-1863<br>Trollope, 1815-1882<br>George Eliot, 1819-1880<br>Poe, 1809-1849<br>Emerson, 1803-1882<br>Hawthorne, 1804-1864<br>Thoreau, 1817-1862<br>Baudelaire, 1821-1867<br>Flaubert, 1821-1880<br>Turgenev, 1818-1883<br>Dostoevsky, 1821-1881<br>Melville, 1819-1891<br>Whitman, 1819-1892<br>Arnold, 1822-1888<br>Meredith, 1828-1909<br>Ibsen, 1828-1906<br>Tolstoy, 1828-1910<br>Dickinson, 1830-1886<br>Mark Twain, 1835-1910<br>Zola, 1840-1902<br>James, 1843-1916<br>Verlaine, 1844-1896<br>Mallarmé, 1842-1898<br>Rimbaud, 1854-1891<br>Hardy, 1840-1928<br>Hopkins, 1844-1889<br>Shaw, 1856-1950<br>Chekhov, 1860-1904 | Schubert, 1797-1828<br><br>Rossini, 1792-1868<br>Donizetti, 1797-1848<br>Meyerbeer, 1791-1864<br><br>Mendelssohn, 1809-1847<br>Chopin, 1810-1849<br>Schumann, 1810-1856<br>Berlioz, 1803-1869<br>Liszt, 1811-1886<br>Wagner, 1813-1883<br>Verdi, 1813-1901<br>Gounod, 1818-1893<br><br>Franck, 1822-1890<br>Smetana, 1824-1884<br>Bruckner, 1824-1896<br>Brahms, 1833-1897<br>Saint-Saëns, 1835-1921<br>Bizet, 1838-1875<br>Moussorgsky, 1839-1881<br>Tschaikovsky, 1840-1893<br>Dvořák, 1841-1904<br>Massenet, 1842-1912<br>Grieg, 1843-1907<br>Rimsky-Korsakoff, 1844-1908<br>Fauré, 1845-1924<br>d'Indy, 1851-1931 |

| | Visual Arts* | Literature | Music |
|---|---|---|---|
| 20th Century | Maillol (S), 1861-1944<br>Matisse, 1869-1954<br>Wright (A), 1869——<br>Rouault, 1871——<br>Mondrian, 1872-1944<br>Marin, 1872-1953<br>A. Perret (A), 1874-1954<br><br>Klee, 1879-1940<br>Picasso, 1881——<br>Braque, 1882——<br>Gropius (A), 1883——<br>Orozco, 1883-1949<br>Mies van der Rohe (A), 1886——<br>Le Corbusier (A), 1887——<br>Lipchitz (S), 1891——<br>Moholy-Nagy, 1895-1946<br>Moore (S), 1898——<br>Calder (S), 1898——<br>Max Bill (S), 1908—— | Hauptmann, 1862-1946<br>Yeats, 1865-1939<br>Gide, 1869-1951<br>Proust, 1871-1922<br>Dreiser, 1871-1945<br>Hofmannsthal, 1874-1929<br>Rilke, 1875-1926<br>Frost, 1875——<br>Mann, 1875-1955<br>Cather, 1876-1947<br>Sandburg, 1878——<br>Joyce, 1882-1941<br>Kafka, 1883-1924<br>Lewis, 1885-1951<br>Pound, 1885——<br>Eliot, 1888——<br>O'Neill, 1888-1953<br>Cocteau, 1891——<br>Dos Passos, 1896——<br>Faulkner, 1897——<br>Wilder, 1897——<br>Hemingway, 1898——<br>Auden, 1907—— | Elgar, 1857-1934<br>Puccini, 1858-1924<br>Wolf, 1860-1903<br>Mahler, 1860-1911<br>Debussy, 1862-1918<br>R. Strauss, 1864-1949<br>Sibelius, 1865——<br>Vaughan Williams, 1872——<br>Schönberg, 1874-1951<br>Ravel, 1875-1937<br>Bartók, 1881-1945<br>Stravinsky, 1882——<br>Berg, 1885-1935<br><br>Prokofieff, 1891-1953<br>Milhaud, 1892——<br>Honegger, 1892-1955<br>Piston, 1894——<br>Hindemith, 1895——<br>Harris, 1898——<br>Copland, 1900—— |

| Chinese Dynasties | Japanese Periods |
|---|---|
| Hsia Dynasty 2200-1766 B.C.<br>Shang Dynasty 1766-1122<br>Chou Dynasty 1122-221<br>Ch'in Dynasty 221-206<br>Han Dynasty 206 B.C.-A.D. 220<br>The Six Dynasties A.D. 220-589<br>Sui Dynasty 589-618<br>T'ang Dynasty 618-906<br>The Five Dynasties 907-960<br>Sung Dynasty 960-1279<br>Yuan Dynasty 1280-1368<br>Ming Dynasty 1368-1644<br>Ch'ing Dynasty 1644-1911 | Prehistoric Period before A.D. 552<br>Suiko Period 552-645<br>Hakuho Period 645-710<br>Tempyo Period 710-794<br>Jogan Period 794-897<br>Fugiwara Period 897-1185<br>Kamakura Period 1185-1392<br>Ashikaga Period 1392-1598<br>Momoyama Period 1598-1615<br>Tokugawa Period 1615-1868 |



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Photographs of Inservice Workshop Session

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Copies of Target Group Lesson Plans

Dale Park

DBAE LESSON

SUBJECT: SCULPTURE AROUND THE WORLD

ARTWORK: WHISTLE: MAYAN SEATED FIGURE, NAPALESE FIGURE, MOTHER WITH CHILD ( ELIZABETH CATLETT, AMERICAN) ADDITIONALLY; HENRY MOORE

Aesthetics:

Art Criticism: DISCUSS ART WORK WITH POLAR-PAIR QUESTIONS
- Do you think this painting is new or old?
- Is this sculpture flat or does it stick out on all sides?
- Is the texture rough or smooth?
- Does it look hard like rock or soft like a pillow?
- Does it seem happy or sad?

VOCABULARY WORDS
- Modern,
- Ancient,
- Sculpture,
- Texture,
- 3-Dimensional

Art History: Discuss the art work in their time frames.

Art Production: Sculpture a figure out of clay. 2 days
Materials: Clay, Clay tools, plastic, base, provide pictures if appropriate

Day 1 Demonstration
Verbal review
Student production

Day 2 Review of process

MRS. SCIARRINO
MONOSCALE

_____
(name)

☐ 1. Put name on bottom right of paper.

☐ 2. Draw figure 7" tall on rough copy.

☐ 3. Draw or trace on good copy.

☐ 4. Use ruler and divide into 7 strips. (about 1 1/2 ") Number 1 through 7.

☐ 5. Paint pure hue (color) in strip #4.

☐ 6. Take white and add a drop or 2 of pure hue. Paint in #1.

☐ 7. Allow to dry. Add a few more drops of hue till significant color change is visible. Paint in #2.

☐ 8. Continue as above for #3. All 4 strips must have obvious change.

☐ 9. Start with hue and add a drop of black for strip #5. Continue down with shades.

May 1994
Char Adams

# Topic: Love/Happiness

Teacher's Goals: Students will: produce a creative painting or drawing depicting love or showing happiness, use a mini or miniature format, and experience being an artist with a framed piece of artwork.

## Aesthetics/Critical Analysis

Students will experience an aesthetic moment viewing large reproductions of selected art work.

How does this painting make you feel? Happy or sad? Why? Whisper to your neighbor. Who's ready to report back to the group? Love or dislike?
How is it different from
How is it the same?

## Visualization

Our challenge is to make a miniature painting showing love.
Miniature means a tiny painting or drawing. Use your "viewfinders" to look at this painting. Could the whole painting be a miniature? What part might make a good miniature painting?
Think about or visualize some symbols or objects that mean love to you. Keep one of those in your mind. Let's do some more with it. We'll think about it first, then discuss it. Use some colors that mean love or are happy to you. Think of things or symbols that make you feel love or happy. Now can you make it fit a teeny tiny space? Share with your neighbor what your imagined miniature painting looks like. Who's ready to report?

## Demonstration

Show how to explore brush techniques with water colors and how to swish(rinse brush) and wipe the brush on a sponge before using a different color. Discuss getting clean water. Fold paper in half and use 1/2 to explore and trace ovals on the other half to size their miniature paintings.

## Student Assignment

Students will use water colors or markers. Remember what you visualized and try to paint or draw it in one of your ovals. Experiment with different colors or shapes in some of the other ovals.

Next session: Students choose the one they like the best, cut it out leaving a margin or rim around it. Glue it on to a backing and glue a "frame" over it. Cut away the excess backing and decorate the frame. Stick a magnet on the back for a miniature painting by their Mom's Favorite Artist - them.



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BAE Workshop Follow up

# Blue Interior, Morning artist Romare Bearden

Learning Objective: 3rd grade students will learn about an Afro American artist and they will learn what a Collage is.

Vocabulary words: Collage, interior, cool colors

History

Third Grade Students assumed the artist was Black because of the skin color of the people in the collage. Children become aware of the importance of our daily surroundings — excellent subject matters for Art. Students learn Bearden is an Afro American artist born in U.S.

Students responses to viewing Blue Interior, Morning when asked What Do You See?

1) Cool colors
2) Blue ties everything together
   Alot of Blue — feeling of sadness
3) Black people with white hands
4) Skillet hanging on wall
5) Blue Interior, Morning appears to be 3 dimensional in some areas.
6) Black people with white hands shows the world it doesn't matter what color our skin is --- we all get together

Criticism Aesthetics

Adivity- Production

3rd grade students make their own "Collage" Keeping in mind... A Message to Tell ... as they will later write a poem about their collage.

Students will use poster board (11"x13") to glue materials on to.

Scraps of cloth, buttons, shells. Students will arrange and rearrange their materials before gluing them onto poster board

Students will share with class: How they solved the problem and what is their message to tell? What do you like about your collage? Where will you hang it at home?

In previous Art lessons with this third grade class they learned to express feelings in an abstract way using paint on paper Instead of a collage about mornings, these students were geared to express / or send a message so we went with their desire.

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During the weeks of April 18th and April 25th, The Media Center at Venice Elementary will be turned into a miniture art museum. It will have five galleries representing the five subjects of art: PORTRAIT, LANDSCAPE, STILL LIFE, NARRATIVE, and SCULPTURE.

The first two days of the week, the students will see the video, Please Don't Eat the Pictures, which features the Sesame Street characters on an adventure in The Metropolitan Museum of Art.

Prior to viewing the video, students will be introduced to the five subjects of art: Narrative, Portrait, Landscape, Still life , and Sculpture. They will then be given a tally sheet where they will mark the appropriate box when they see one of these five subjects appear in the video.

If there is time at the end of the video, Ms. Brown, the media specialist, and Ms. Sirpillo, the art teacher, will act out the book, "Mr. Bear's picture."

The second two days, after viewing the video, the children, in small groups, will go on a scovenger hunt , looking for various items in the paintings and sculptures that will be displayed in the library under the five subjects of art. The children will then, by group, act out one of three narrative paintings ,and the others will have to guess which painting they are acting out.

We hope your child will enjoy this activity, and we hope it will play some part in his or her ability to " aquire a personal interest necessary to elect life long visual art participation." ( quoted from the visual education goals of the Sarasota County Schools under Blue Print 2000. )

Sincerely Yours,

Peg Brown /Media Specialist
Barbara Sirpillo /Art

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" PLEASE DON'T EAT THE PICTURES " SCAVENGER HUNT

## STILL LIFE

1. Find " Still Life With Parrots. " Count the bugs in this picture.

2. Which Still Life is the least realistic?

3. Which picture or pictures have pictures within the picture?

4. Count the number of pictures within the pictures.

5. Find the Still Life with only one subject.

6. How many pictures have fruit?

7. Which Still Life has something from the sea?

8. Name the things from the sea that you found.

"PLEASE DON'T EAT THE PICTURES" SCAVENGER HUNT

## PORTRAITS

1. An abstract picture uses shape, color, line,and texture to show forms found in nature in a new, rearranged way that MAY NOT LOOK REAL. Which one of these pictures is an abstract?

2. Name as many shapes as you can in the abstract picture.

3. Which portrait has the most warm colors?

4. Which portrait has the most cool colors?

5. Find the portrait with the animals. How many birds are in this picture?

6. Which portrait or portraits also include a landscape?

7.Which portrait is of someone who is very tired?

8. Which one of these portraits is of someone you would most likely see on the street today?

9. Which portrait includes items that artists like to paint in still lifes?

" PLEASE DON'T EAT THE PICTURES " SCAVENGER HUNT

SCULPTURE

1. How many sculptures are of animals?

2. Sculptures can be portraits, too. Which sculpture or sculptures are also portraits?

3. Which sculpture could also be entitled " Best Friends? "

4. Which Sculptures have books in them?

5. Count the hats in the sculpture gallery.

6. Which animal sculpture is the most realistic?

7. Which sculpture is also Ms. Brown's favorite?

8. Which sculpture or sculptures could also be considered narrative works?

9. Which sculpture has the most negative space?

10. Two sculptures in our gallery are like two sculptures we saw in the video . What are they?

# "Please Don't Eat the Pictures" Scavenger Hunt

## LANDSCAPES

1. Find the picture with the red circle in the middle.

2. Now find the jaguar in this picture. What is strange about his shadow?

3. Which landscape looks the most like Venice and Sarasota?

4. This picture shows bad weather on the way.

5. How many landscapes show real people?

6. Impressionist artists used unblended dots and slashes of pure color. Their paintings looked fuzzy or blurry. They wanted to capture the "mood" or "impression" of the time of day they were painting, and the light of that time of day. Which picture do you think is an Impressionistic painting?

7. This picture has in it two things that have the same name as a part of your hand.

8. One picture has cows. How many cows are in this picture?

9. How many boats are in this same picture?

10. Besides landscapes, there are catagories of paintings called "Cityscapes" and "Seascapes." A picture from ONE of these two categories snuck into our "landscape" gallery. Which one is it?

WORKS OF ART USED IN THE VENICE ELEMENTARY
MEDIA CENTER / ART GALLERY SCAVENGER HUNT:

NARRATIVE:

Edgar Degas, " The Dancing Class " 1834-1917 French
Horrace Pippin " The Domino Players " 1888-1946 American
Winslow Homer " Snap the Whip " 1872 American
Quentin Metsys " The Moneylender and His Wife " 1514 French
Pierre Renoir " ~~The Garden at Parlias~~ " 1876 French Le Moulin de la Galette
Edward Hicks " The Peaceable Kingdom " 1780-1849 American
Currier and Ives "The Life of a Fireman "
George C. Bingham " Fur Traders Descending the Missouri "
1845

NARRATIVE PICTURES THAT CHILDREN WILL ACT OUT:

Peter Brueghel " Haymaking " 1525-1569 Flemish
Peter Brueghel " The Harvesters " 1565 Flemish
Jean Watteau " Pilgramage to Cythera " French
Rosa Bonheur "Plowing in Invernais " 1850 FRENCH

STILL LIFE:

Claude Monet "Chrysanthemums " 1878 French
Vincent Van Gogh "Room at Arles " 1853-90 Dutch
Georges Braque "Purple Clowns " 1835 French
John Petro " Letter Rack " 1885 American
Jan Davidsz de Heem " Still Life With Parrots " 1548 Dutch

PORTRAITS:

Lucas Cranach the Elder " Cardinal Albrecht of Brandenburg
as St.Jerome " 1535 German
Leonardo Da Vinci " Mona Lisa " Italian
Amedeo Modigliani " Woman With Red Hair. " 1917 Italian
Johannes Vermar " Girl Asleep " 1656 Dutch
" " "The Milkmaid " 1657 Dutch

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Paul Klee " Head of a Man " 1922 Swiss
Redon " Mlle. Kolette " 1910 " French

LANDSCAPES :

PAUL CEZANNE " MOUNT ST. VICTOIRE " 1839-1905 FRENCH
JOHN CONSTABLE " WIVENHOE PARK "1816 ENGLISH
GEORGES SEURAT " SCENE AT THE GRANDE JATTE "
EL GRECCO " VIEW OF TOLEDO " 1541-1614
HENRY ROUSSEAU " THE VIRGIN FOREST " 1844-1910
CANALETTO " THE SQUARE OF ST. MARKDAY " VENICE, ITALY
1697-1768

RAOUL DUFFY" CITYSCAPE ~~Main sure they get loots of fresh air.~~
↳ 1877-1953 "The Bay of Angles"

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FRUITVILLE ART PROGRAM

DATE 5/6·5/9·5/10

LESSON PLAN

LEVEL(S) K-5

OBJECTIVE: Students will use a variety of lines to draw their shoes.
Look at & discuss Lichtenstein's "KEDS" first.

MATERIALS:

Transparency of "Keds" by Lichtenstein (on the overhead)

on the materials cart { Black crayons
9x18 paper

PROCEDURE:

Plug in the overhead (unplug after each class before lining up)
Introduce "Keds" by Roy Lichtenstein.
? Ask: What kinds of LINES can you find?
" " " SHAPES " " " ?
" " " COLORS " " " ?
" " " TEXTURES " " " ?
Is this painting... old or new ?
" " " ... calm or energetic ?
noisy or quiet ?
What if: (Name) could be changed? ...Other paintings in the (group)
Your project: WITHOUT TRACING, draw all the different kinds of lines in your own shoe, the curvey outlines of your shoes, the BROKEN lines of the stitching. LOOK CLOSELY - SHOW EVERY DETAIL!

SUB - Please save each classes work in a folded, marked manilla paper (they can go on the lower shelves of the materials cart.)

NOTES:

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Release Letter To Include DBAE Video in Attachments

THE SCHOOL BOARD OF SARASOTA COUNTY, FLORIDA

Media and Instructional Materials Services

MEMORANDUM

TO: Debbie Herbert

FROM: Gerry Haworth, Manager, Media and Instructional Materials Services

DATE: June 9, 1994

SUBJECT: ***ART CAFE*** TAPES

Permission is hereby granted for Debbie Herbert to use the ***ART CAFE*** videotapes for training purposes during the DBAE Practicum, 1994.

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